

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



"ST. JOHN THE BAPTIST." ENGRAVED BY CHARLES BAUDE AFTER THE PAINTING BY MURILLO.

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## MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



NOTHER distinguished painter—Mr. Thomas W. Dewing to wit—is about to join the American colony of artists in England. It is to be hoped that he will not confine the exhibition of his work to the English side of the British Channel; for the subtle qualities of his art are more likely to be appreciated in Paris than in London. It is hard to say,

though, what kind of picture by an American will succeed in England; assuredly a more varied range than that afforded by such opposites as, say, Frank D. Millet and John L. Sargent and Mark Fisher and George Hitchcock, it would be difficult to imagine. It may be worthy of remark that while nearly every American painter who has made a name in England has done so only after failing to meet with appreciation in his own country, Mr. Dewing leaves us in the full tide of success. His circle of admirers, it is true, is limited to persons much above the average in point of cultivation, but it is large enough to ensure the sale of everything that he paints, usually even while it is yet upon his easel. Yet, sooner or later, every ambitious young American painter sighs for the "cachet" of approval of Paris and London, and it is not at all surprising that a man of Mr. Dewing's temperament should look for new worlds to conquer.

WHEN an American artist of talent settles in England one can but hope that he will be provided with "good introductions to the right kind of people." Without them he is very likely to go on struggling there without recognition as long as Mr. Mark Fisher did until he attained the respected position he holds in the English art world to-day. Mr. Sargent had already made his reputation in Paris before he achieved success in London. The same may be said of Mr. Whistler, of Mr. Hitchcock, and of Mr. Buchanan. With the cachet of Parisian approval, the American may be as indifferent to the stolid ignorance of the English Philistine as to the petty jealousies of those who run the elections of The Society of American Artists. Mr. J. W. Alexander tried for years, without success, to enter that select organization; but hardly had he been a year in Paris than he was enthusiastically recognized there as a man of uncommon ability. He may now well laugh over his New York disappointment, and that gifted young painter, Mr. John Boorman Johnston, may join him in his glee. In spite of his admirable exhibition in New York last year, when Mr. Johnston came up for election in the Society last spring, he got only sixteen votes out of forty-one; but on his return to Paris he was elected an Associate of the Salon of the Champs de Mars on the strength of three of the very pictures he had lately exhibited in New York.

IT would really seem that whatever fate may be in store for an American artist going abroad, it can hardly be worse than the scalping he is likely to receive at the hands of his own brethren in the foremost association of painters in the United States. Last spring they elected three candidates out of eighteen. Franzen, the Swedish painter, got in by one vote, and Albert Herter by two. E. C. Potter, a sculptor, was elected unanimously—presumably because he is not a painter, and no one had any chance to be jealous of him. Among the defeated candidates were the cattle painter W. H. Howe, who has distinguished himself again and again at important exhibitions in Paris, and, alas, also Mrs. Sears; for the Mohawks of the Society do not let any mere sentiment of gallantry conflict with their prejudices. Nor, for the matter of that, with any reputation for consistency that they may possess. The same year the Society elected Miss Cecelia Beaux, it rejected all the pictures she sent to its annual exhibition.

IT seems that it was premature to congratulate the Municipal Art Society on a victory over the New York

Department of Public Parks in its remonstrances against having the Harlem River Driveway laid out without artistic supervision. The Mayor wrote to the Society to name its own landscape architect, and it really looked as if the entire corporation had surrendered at discretion. But alas for the promises of politicians! When, at a recent meeting of the Park Board, a resolution was offered that Messrs. Chase, St. Gaudens, and the other artists who had urged the appointment of a landscape gardener be asked to submit the names of competent persons—which the M. A. S. was probably prepared to do—President Clausen vigorously opposed the measure, and defeated it. "We simply told the Mayor that we would receive suggestions, but we'll appoint whomever we please," he exclaimed. "We don't know these people anyway. We refuse to invite them to run this board, and we are not going to coax them to send us their suggestions. There will be no difficulty in getting a landscape gardener. The woods are full of them." It is certainly true that one of the wonders of modern landscape gardening was accomplished through the action of the city authorities, when Mr. Frederick Law Olmsted was engaged to create the Central Park. If the services of that admirable artist are still to be had, the laying out of the Harlem River Driveway could not be put into more capable hands.

THE Spirit of the Times praises The Art Amateur, and exclaims: "How so much can be given for so little money remains a monthly puzzle to all other publishers." There is no secret about the matter. As "The Spirit" knows from its own experience, if you can make your publication interesting enough to get a large subscription list, you will naturally get plenty of advertisers who will desire to reach them. With a good subscription list and a liberal backing by his advertisers, such as it is The Art Amateur's good fortune to enjoy, surely a publisher can well afford to be liberal in return.

As a result of a Deakin-Brinkley combination, I hear that the Howe collection at Shanghai and the Forbes collection at Tien-tsin have been carefully sifted for such objects as will be most likely to sell in the American market, and that in due season the sale will come off at The American Art Galleries.

"It is very proper," says a New York journal, "that as Benjamin West went from America to London to found the Royal Academy, so Mrs. Dunlap Hopkins is going over in November to lay the corner-stone of a \$250,000 school of design building for women in the same city." While the lady in question undoubtedly is to be congratulated on the success of her educational enterprises both at home and abroad, it is a perversion of facts to say that Benjamin West "went from America to London to found the Royal Academy." He did not go from America to found that institution; neither did he found it. He was one of the original thirty-nine members of the Royal Academy, sharing that distinction with a motley company, the majority of whom were worse painters even than West himself, while the name of neither Gainsborough nor Romney appears on the list. On the death of Reynolds, he was elected President of the Royal Academy; but that signifies no more than that the post of poet-laureate in the same century in England was held by such forgotten rhymesters as Pye and Eusden.

THE Boston Herald says that Fred Walker was the original "Little Billee" of George Du Maurier's "Trilby," and this assertion is going the rounds of the newspapers. A moment's reflection must show that this is a mistake; for Fred Walker is introduced into the story both by name and by portrait, and "Little Billee" is described as his intimate friend. As I have pointed out before, there can be no doubt that the latter is intended for the gifted young painter, George Mason, who died three years before Walker.

WHISTLER, the "Joe Sibley" of "Trilby," having threatened the Harpers and their London agents with a suit for damages, for caricaturing him, has been eliminated from the story as it appears in book-form, or so changed as to give no clue to his identity. The suppressed March number of Harper's Magazine which contained the cause of offence will now, no doubt, become scarce; for there are many persons who will want to bind it in with the story as it is published.

AMONG the hundred or more competitors for the prizes offered by the Municipal Building Commission about a year ago for the best plans for a new City Hall were the architects, Messrs. George Ashdown Audsley and William James Audsley, whose designs and literary contributions are well known to readers of The Art Amateur. The Commission rejected all of the plans submitted, on the ground that those that might have been available were too costly, although it had not set any limit to the expense that might be incurred. It was hoped that a compromise would be effected; but the whole scheme for a new building was defeated by the Legislature forbidding the removal of the present City Hall, on the site of which the new one was to be erected. Now Messrs. Audsley have begun a suit against the Mayor and Commonalty of New York to recover \$120,000 damages. That is a large sum of money; but, of course, they were terribly disappointed at having had all their trouble for nothing. That they would have given the city a very beautiful building no one can doubt who is familiar with their work. They designed the Layton Art Gallery at Milwaukee.

A WASHINGTON despatch to the newspapers says that "Margaret Imogene Morrell, the well-known artist, demands \$180,000 from the George W. Knox Express Company on account of property of hers which was destroyed in the great fire of July 21st." The items include \$50,000 each for two large pictures, "Washington Welcoming the Provision Train" and "Miles Standish Treating with the Indians," while a third, "Rome in its Decline," she only values at \$30,000. Presumably these were all painted by herself, as the names of no other artists are mentioned in the telegram. She should, indeed, be a "well-known artist" for her pictures to be worth so much. Yet I never heard of her before.

As a rule, there is nothing like a fire to settle the pecuniary value of a picture (especially an Old Master) to the entire satisfaction of the owner—if he has only insured it for a sufficiently big amount. The picture having been destroyed, who is to gainsay its genuineness? In confirmation of this, I call to mind, among other cases in point, that, about sixteen years ago, of the "four splendid Turners and two splendid Constables" which Sir Charles Robinson told us about in his article in The Nineteenth Century on "Spurious Works of Art." These were offered at auction, but on the day of the sale the assembled critics and connoisseurs did not take long to determine that the pictures were painted with quite modern pigments, not known in the days of Turner and Constable. The masterpieces were withdrawn by the owner and packed off to the storage warehouse known as the Pantechnicon, where he insured them for the full amount he had given for them—£20,000. Soon afterward the building was burned down, and, presumably, the insurance money was duly paid.

IT is apropos of this incident that Sir Charles Robinson tells of a wrinkle useful in detecting spurious Old Masters, the knowledge of which may save many an unwary buyer from imposition. It is simply to take a pin and stick it into the fattest and most unctuously impasted part of the suspected picture. If it sticks in, the paint is new. But try the same test on an old picture; you may as well try to drive a pin into a china plate. The efficacy of this simple test was demonstrated to me years ago by a well-known Fifth Avenue picture-dealer.

GEORGE VOLKMAR is contributing [to The Art Amateur] a series of designs for fish and game plates, capably drawn, and the subjects artistically selected. But in his clever Note Book, which is one of the most important and popular features of the magazine, Mr. Marks ought to remind his readers that plates thus decorated are to be looked at, not to be used. Plain white plates are alone admissible for dinners.

So writes that astute critic and keen observer, Mr. Stephen Fiske, in The Spirit of the Times. He is right as usual: "Plates thus decorated are to be looked at, not to be used." True; they are really pictures on porcelain, with the undecorated margins of the plates serving as frames, and, as a rule, they will be so displayed on the sideboard, like the splendid "Haviland" dinner service designed by Mr. Theodore R. Davis for the White House when Mr. Hayes was President. On State occasions, however, the latter are actually brought into use, I am told; and perhaps our "Volkmar" fish and game sets may be used occasionally without absolutely creating a scandal. A noted New York collector of rare



Chinese porcelains a winter or two ago dined with a party of friends off a selection from his cabinets which was worth a prince's ransom. It was a great event, and no doubt duly enjoyed by the guests. But it was a little barbarous, after all, and a risk that is not likely to be soon repeated. Yes, Mr. Fiske is doubtless right; for every-day use there is nothing so good as white china—with, let us say, a neatly decorated border.

THE French have a provokingly practical way of reminding their English cousins across the channel that they do not know how to appreciate even the few good pictures which are sent to the Royal Academy exhibitions. Their way is to buy them themselves. The Luxembourg within a few months has thus acquired Whistler's "Portrait of My Mother," Buchanan's "Portrait of Gladstone"—the latter was skied at the Academy; and, having so honored two Americans resident in London, it has now bought out of the Salon in the Champs Elysées the picture by an Englishman born (Mr. John Lorimer), which attracted no especial attention when it was exhibited in London. The simple scene depicted is "a dining-room lighted by candles shaded by yellow shades, opening by a large bay on a silken twilight sky of an infinite softness, and between these two notes, yellow and blue, in a harmonious demi-tint, is a row of little children seated at table round their grandmother, their heads bent during the grace."

At the advanced age of ninety-one, Mr. Sidney Cooper, R.A., still paints those surprising sapolio-polished quadrupeds which for many years have been the terror of the hanging committees of the Royal Academy. But that the British public continues to attach importance to his name is evident from the numerous unauthorized copies of his paintings, not to speak of absolute fabrications, that are annually sent to him for examination. So numerous, indeed, are these that, as he tells a writer in an English periodical, he has had to make it a rule to charge a fee of five guineas for each canvas submitted. In return for this he gives a certificate as to its genuineness, or otherwise, with a sketch of the composition in question. Up to the present time two hundred and fifty-eight pictures have been sent to him, and only twenty-five of them were genuine.

In view of the damaged state in which pictures and frames often come back to New York dealers who lend paintings for provincial exhibitions, guarantees against pecuniary loss to the owners will generally be demanded during the coming season. Individual artists, under similar circumstances, would do well to stipulate for the same kind of protection. MONTAGUE MARKS.

#### THE ART AMATEUR FOR 1895.

WITH our next issue we enter on the second half of the sixteenth year of the magazine, and we feel that by this time we are too well established in the confidences of our readers for it to be necessary to tell them much more about our plans for the coming year than that they include some new features which we believe will greatly increase its influence for good. For the present, we will content ourselves with saying that the artistic side of photography and the practice of the art of the illustrator as a means of livelihood will receive unusual attention. In regard to the former, we will reserve the mention of names; as to the latter, it is pleasant to say that Mr. Ernest Knauff, who wrote for The Art Amateur the first series of practical articles on the subject that have appeared in any magazine, will be a regular contributor in 1895, and that the scope of his teaching will not, as hitherto, be confined to pen drawing, but will cover the whole field of book and magazine illustration. Miss Hallowell will continue her valuable papers on the drawing of flowers in pen-and-ink.

Our color-plates, which during the present year have won the unsought honor of being selected by the Board of Education as models for the painting classes in the High Schools of Chicago, will, we believe, be better than ever. It is notorious, of course, that The Art Amateur's success in this field has been the cause of the country being flooded with cheap imitations. Under the circumstances, we naturally feel the responsibility of maintaining our own high standard.

The great value of The Art Amateur to the art student lies in the fact that all the designs given in it as models are thoroughly practical, and the directions for

their treatment are written by teachers of experience. It may seem unnecessary to remind the reader of this; but the country was never so full as now of persons of little or no experience who, having themselves taken a few lessons, undertake to teach others, and it should not be amiss for us to hint at the disastrous consequences that must surely follow from "the blind leading the blind."

In china painting particularly, the pretenders are many. It is, therefore, with special pleasure that we announce that we have arranged to set before those interested in that specialty the views of such experts in their respective branches as Mr. Charles Volkmar and Miss Louise McLaughlin, who will write on "Under-Glaze Painting;" Mrs. A. B. Leonard, on "Raised Paste and Gold Work;" Mrs. Anna S. Dodge, on "Enamels and Raised Paste;" Mr. Paul Plützi, on "Flower Painting and Firing," while Mrs. S. S. Frackelton will offer suggestions on "How to Make China Painting Profitable" a secret that she herself has learned to some purpose. These contributors will be in addition to our regular staff, which includes such able teachers as Mrs. L. Vance Phillips, Miss E. C. Brady, Madame Le Prince, Miss Fanny Hall, M. B. Alling, and Miss Anna L. Seidenburg. Among the color studies already in hand for the coming year that will especially please the china painter are the charming sprays of flowers and the groups of cupid and Watteau figures; although these will serve for many other kinds of decorative painting. We may add that the designs both for Game and Fish sets, by Charles Volkmar, will be completed in 1895, as well as a dozen fruit plates, by the same artist, the first of which will appear in the issue of December, 1894.

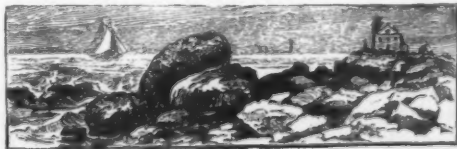
With the practical character of the magazine well maintained during the past year—as we believe that we may say it has been—we need only add that there will be no falling off in any of the many departments. For instruction in Oil Painting, Water-Color Painting, Pastel, Modelling, Wood-Carving, Crayon Portraiture, Miniature Painting, Tapestry Painting, Pyrography, and Church and Home Embroidery, we have never had a better staff of writers and designers. It may have been noticed that we have lately strengthened the Departments of Landscape Painting and Sketching and Flower Painting. Our plans include other improvements in similar directions.

The Department of The House will be made particularly attractive, both as to text and illustration, so that no reader will look in vain for an answer to the oft-heard inquiry: "What are the latest ideas in home decoration?" The new feature we have introduced of giving hints for the artistic arrangement of flowers and plants in the home will be continued from month to month.

The review of the pictures of The National Gallery by the late Theodore Child, concluded this month, will be followed by illustrated articles from the same pen on the masterpieces in The Louvre. This, we believe, was the last work of the kind undertaken by Mr. Child before he set out on his ill-starred journey to India.

That we do not mean to restrict our description of the treasures of the art museums to those abroad may be judged from the first of our papers on the Art Institute of Chicago, begun this month. These will be followed by similar papers on other leading art museums that are now in preparation.

A NEW growth of mural painting seems to be springing up in the East, and a faint blossoming thereof even appears in Chicago in the new Orrington Lunt Library of the Northwestern University. Miss Ida J. Burgess, who had charge of the decorations of the women's part of the Illinois building, was also intrusted with these, having for assistants Miss Mary J. Searle and Miss Alice B. Muzzey. The vestibule is in a light brownish pink, with a frieze in white relief of conventionalized acanthus pattern. Four panels of single figures represent the sources of ancient learning—Jewish, Egyptian, Greek, and Roman. The Guild-Room has a series of small pictures representing the various stages of pottery



making, the gift of the Doulton Pottery Works. The Reading-Room and Book-Room are adorned with a border of renaissance design, into which are skilfully wrought the marks used by famous printers.

THE interior decorations of the new Union Railway Station at St. Louis are the work of Messrs Healy & Millet, the firm which was responsible for the coloring of the much-criticised Transportation Building. Of that bold experiment it may at least be said that it showed original ideas and the courage of one's opinions—cardinal artistic virtues both. Mr. J. L. Millet is a Frenchman by birth, and a relation of the great painter. Had he remained in Paris he would almost inevitably have become a professor in the School of Decorative Art, known as the "little Beaux Arts," where members of his family have taught for generations. Instead of that he has thrown in his lot with Chicago, and is the instructor of the very successful class in design at the Art Institute.

#### THE HENRY FIELD MEMORIAL COLLECTION.

A GIFT such as has fallen to few museums is that of the collection of the late Henry Field, presented to the Art Institute of Chicago by his widow, and formally installed on October 29th in the room especially decorated for it. The paintings are forty-one in number, principally of the modern—or rather, the recent—French school, and of a rare standard of excellence. The Art Institute will possess one of the best-known Millets in America, in "Bringing Home the New-born Calf;" a fine Constable, "The Lock;" Jules Breton's charming "Song of the Lark;" Fromentin's "Women of the Sahara;" Knaus's "Potato Harvest," and Troyon's "Returning from Market." All of these figured in the gallery selected by Miss Hallowell's good judgment to represent American connoisseurship at the Fair. As to the room, which Mr. Tiffany has stamped with his own strong individuality, it is a casket worthy of the gems it contains. Its color-scheme is black and green, softened and enriched with many touches of dull pink and gold. The floor is an especially successful mosaic in these colors; the dado is a mosaic of glass, generally black in effect, though saved from anything so monotonous by variations in tone and dim gleams of gold. Above this the walls are hung with gray-green plush up to the black picture rail, which separates them from the wide gold-colored cove reaching up to the skylight, and stencilled with garlands and ornaments in green. The tone of the room, it will be noticed, lightens as it ascends. Below the skylight there hangs a canopy or screen of glass, with the object apparently of modifying the light. This is in itself a beautiful harmony of the same soft pinks, greens, and yellows, but apt, one fancies, to detract from the pictures. A large open fireplace of black marble is a feature of the room. It has a wide shelf supported by eight black columns with gilded capitals set with rough gems—of glass. Below the shelf is a fine mosaic tablet, inscribed, "Henry Field Memorial Room. MDCCCXCIV." A corner seat, running from the fireplace, and the settees in the centre of the room are covered in olive green leather. The wide doors, which deserve special mention, are of ebony, their borders inlaid with mother-of-pearl, after the effective Oriental fashion.

The complete list of pictures is as follows: Jules Breton's "Song of the Lark," "On the Road in Winter," "At the Fountain;" Jean Charles Cazin's "Tobias and the Angel" and three "Landscapes;" J. B. C. Corot, "Figure of a Girl" and two "Landscapes;" John Constable, "The Lock;" C. F. Daubigny, "The Marsh," "Landscape with Houses;" A. G. Decamps, "Street Scene in Naples," "Study of Pigs;" F. V. E. Delacroix, "Wounded Lioness," "Tiger;" J. B. E. Detaille, "Officer on Horse;" N. V. Diaz de la Pena, "Three Children with Dog," "Landscape with Small Figures;" J. Domingo, "Lazy Spain," "Courtier;" J. Dupré, "Large Ocean View," "Small Ocean View," "On the Road," "Landscape, House, and Trees;" E. Fromentin, "Women of the Sahara;" M. Fortuny, "Small Figure of a Man;" A. A. E. Hébert, "Woman Guarding Cave;" L. Knaus, "Potato Harvest;" J. F. Millet, "Bringing Home the New-born Calf," "Woman Feeding Chickens;" Th. Rousseau, "Landscape," "River View;" A. Schreyer, "Man Riding through Snow;" C. Troyon, "Returning from Market," "Pasture in Normandy," "Small Landscape," "Unfinished Study of Sheep;" E. Van Marcke, "Study of a Cow," "The Tête-à-Tête."

## THE ILLUSTRATOR.

A GLANCE AT THE "PROCESSES."

THE young illustrator should be able to tell at a glance the different methods by which drawings, paintings, or prints have been reproduced. He can have no better opportunity for studying these than is afforded each month by our illustrations. Wood-engraving, photo-engraving, and half-tone are employed in turn, according to the nature of the picture or other object to be reproduced. In the present number, as usual, will be found excellent examples of wood-engraving. The large ones that we give by Baude, we may say here, are published in America exclusively by The Art Amateur and some of Harper's publications. Other periodicals occasionally print unauthorized *process reproductions* of them; and should the reader happen upon one of those, it may be a lesson to him, in the limitations of photo-engraving, to compare the weaker and less effective copy with the sharp and brilliant original. It is seldom indeed that something of the vigor of the original is not lost in a photographic reproduction. Under a magnifying-glass the lines of the latter will always appear more or less broken—"rotten" is the technical term. Nevertheless, for the facsimile reproduction of pen, charcoal, or crayon work, no better medium exists, or ever has existed—that is to say, for purposes of relief printing. The use of the half-tone process for the reproduction of etchings too "gray" to be satisfactorily re-engraved by the photo-engraving process is illustrated in our illustrations of two of the Old Masters owned by The Chicago Art Institute, and in the view of The Institute building, photographed direct from the architect's drawing. Another and very important use of the half-tone process is in illustrating works like Mr. Fosdick's burnt-wood panel, because presenting, as it does, a photographic reproduction direct from the object, without the intervention of any draughtsman, it gives the texture and value of the wood or other material and the marks of the tools employed much better than a pen drawing could. Compare with these the excellent pen drawing by Mme. Madeleine Lemaire for her water-color (reproduced as one of our color plates for December, 1889) and with Maurice Leloir's effective portrait study, for the amount of color, texture, and shading to be got in pen-and-ink. Mr. J. G. Brown's drawings from his painting "Heels over Head" are good examples of simple crayon work reduced to half the sizes of the originals. The pen-and-ink drawings of Mr. Inness's house are, it will be seen, on the whole, more satisfactory even as illustrations than the half-tone block of The Chicago Art Institute, although they are necessarily in great part only suggestive as to color, texture, and detail. But while such drawings are excellent for the purely practical purposes they are intended to serve, it is to such an artistic production

as that by the painter, Martin Rico, on this page, that the student must turn if he would understand what can be accomplished by a master in pen-and-ink work in the way of reproducing not only tangible objects, but the play of sunlight and vibrating atmosphere.

IN the opinion of The Athenæum, the best of all drawing implements is the fine pointed brush—"i.e., provided the artist is artist enough to use it."

IN drawing from life, do not idealize the figure. The canon of proportions should serve merely as a basis of comparison between one figure and another. The pro-

## DRAWING FOR REPRODUCTION.

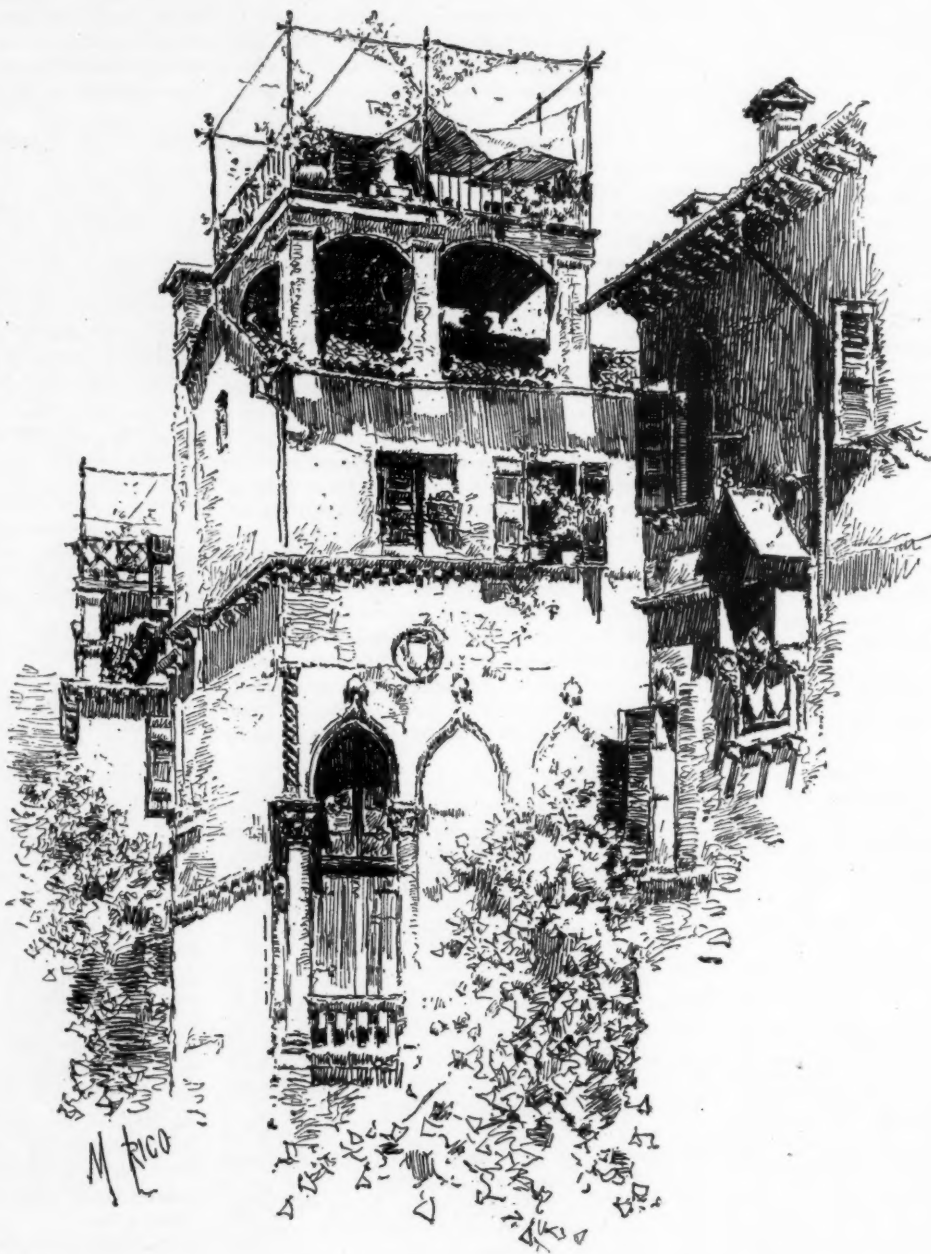
## I.—PEN-AND-INK.

To learn to be an illustrator, the great, I might almost say the *one* thing needful, is to study good examples. The student must, of course, supply himself with materials and learn how to use them; he must "go to nature" and find out for himself how to interpret what particularly interests him. But he will learn best and quickest both the handling of materials and the interpretation of nature by going to the best masters—to the men who have won universal recognition in the art which he would study. I will try to make the papers on

drawing for illustration, of which this is the first, as much as possible a series of object-lessons on the excellent reproductions of drawings in pen-and-ink, in crayon, and other media which appear in The Art Amateur. I do not forget that the student working alone may sometimes be unaware what are the best means to attain a given purpose. Recipes are not the important things to the beginner they often appear to be; but they are not without their utility, and I will give some of the more useful in another place. But the student should never desist from practice because he has not a certain sort of pen, or ink, or paper. The really important lessons may be learned with any sort of materials.

Let the reader who would learn to make a good drawing in pen-and-ink turn to the portrait study by Maurice Leloir, which is given on the opposite page. Leloir, it may be said in passing, is a typical French artist of the present day—clever at all things. He paints well in water-colors, better in oil colors, will decorate a fan in body color, and, I venture to say, would not recoil from a commission of a large mural painting or a panorama; but he is best as an illustrator, and is more decidedly a master of pen-and-ink than of any other medium. At first sight, the reader may be tempted to say that this portrait has the appearance of a loosely drawn and hurried sketch; but if he gives it the attention that it deserves, he will find it a thoughtful, logical piece of work. It tells much more regarding the sitter than could be seen or expressed in a hurry. Mark that the

color of the costume as a whole—mantilla, sleeves and mitts—is distinguished from that of the flesh, even in shadow, and from that of the hair and of the chair-back. Yet how much variety in this black costume! Each part of it shows definite local color. Though half the face is covered down in shade, its darkest mass is paler than the black of the mantilla. Nay, one can see by comparing the general tone of the face with that of the hair that the latter must be a light brown or auburn. Again, there is much characteristic form. The face is oval, with deep-set eyes, a well-formed nose, and full lips. The critic can only point to a few minor blemishes. There is a dark line at the end of the nose where there should be a tint. It obviously was a tint in the artist's drawing, but he drew his perpendicular lines too close to one another, and in the reduction they ran



"A CORNER OF ST. MARK'S." PEN DRAWING BY MARTIN RICO.

From Pennell's "Pen Drawing and Pen Draughtsmen." (Macmillan & Co.)

portions of the model should not be made to conform to it. Seek to render the "character" of the individual. A story that is told of Dumas, the novelist, will, better than a definition, show just what artists mean by the word. Dumas was fond of cooking, and particularly fond of stewed mushrooms. Being in Italy, and wishing to prepare his favorite dish, he could not think of the Italian word for mushroom. He tried in various ways to get his landlord to understand what he wanted, but in vain. It at last occurred to him that he had heard of artists in similar cases making a sketch of the object of their desire, so he drew what he intended as a picture of a mushroom, and the landlord brought an umbrella. His drawing lacked "character." In other words, "character" is that which distinguishes one form from another more or less like it.



together and produced a heavy horizontal line. Again, the passage on the shaded side of the upper lip is a trifle too dark, and the dotted shading on the cheek and jaw is a mistake. Pure parallel line work would be better. Vierge, indeed, sometimes renders a passage of shade with a few rows of dots, giving the modelling and even some slight suggestion of local color; but few are as clever as Vierge in this respect. The ends of lines forming a tone may very properly be broken into dots either by crossing them with a few lines of Chinese white or by stipple work with the pen.

Let us now desist from criticism, and see what more fundamental lesson we may learn from our drawing. If the reader will take the trouble, by means of transfer paper, to make an outline tracing of the figure, and will then cut with a sharp penknife four diamond-shaped apertures in his tracing, corresponding no. 1 with the cheek under the right eye, no. 2 with the part of the mantilla on the left side of the forehead, no. 3 with the mantilla in shade on the right side of the forehead, and no. 4 with the black shadow cast by the raised arm, he will be able to isolate these four tones from the rest of the picture by putting his tracing over it. He will see that no. 1 is decidedly lighter than no. 2, no. 2 than no. 3, and no. 3 than no. 4. These are, we may say, the principal notes of the scheme of color used in the drawing. Now Leloir might have begun his drawing by putting tone no. 2 instead of tone no. 1—that is, by making the shaded cheek under the eye as dark as the mantilla now is on the side of the light; but he would then be obliged, in order to keep the relations of the tones, to make tone no. 2 about as dark as the present tone no. 3; that, again, would have to be made much darker, and tone no. 4 would have to be solid black, to the loss of the present indications of form given by the reflected lights in the darkest portion of the drawing—that is to say, the tones may be changed, but they must keep their present relative order and proportion of dark and

rectly, for it is the foundation of all modern pen-and-ink work, and, indeed, of every branch of graphic art which undertakes to render natural color correctly. Those steadfast relations between the tones are the "values" of which so many people speak and write without knowing exactly what they mean. One may begin a drawing in a dark key or in a light key. So long as he keeps his four or five or more distant tones in their proper places all goes well; but let him shade one portion of his drawing without attending to its relations with the rest, and he is sure to get into trouble. Not only will his color prove wrong, but the light also, and therefore the form, and he will be obliged to go all over his work, stippling and cross-hatching to bring it into shape.

Now, this last is exactly what he must not do if he is to become a good practical draughtsman in pen and ink. The photo-engraving processes at the present time can reproduce almost anything; but a drawing that has been crossed and recrossed is very apt to print as a black blotch; and there is really no necessity for it, if the student will attend from the outset to the relations of tones—to the values.

The drawing by Madame Madeleine Lemaire on this page is a still simpler scheme in a very

ness of its shadows as compared with those of the flesh. Finally, I would warn the student that to copy these illustrations is not to make the best possible use of



PORTRAIT IN PEN-AND-INK. DRAWN BY MAURICE LELOIR.

(SEE "DRAWING FOR REPRODUCTION," BY ERNEST KNAUFFT.)



PORTRAIT IN PEN-AND-INK. DRAWN BY MADELEINE LEMAIRE.

(SEE "DRAWING FOR REPRODUCTION," BY ERNEST KNAUFFT.)

them. It were much better to induce some young friend to pose in the attitude of the young woman in the illustration, and similarly costumed, with the light coming from the same direction. Then, by referring to the illustration, he will see how to relate the scale of tints that he can make with pen and ink to that of nature. He will see that such a clever artist as Leloir does not attempt to copy every change of light and play of color, and that a great part of the art of the pen-draughtsman is in selection. Nature has an infinite variety of tones; the greatest artist can manage comparatively few; his success depends on the judgment with which he disposes of them. ERNEST KNAUFFT.

"Of all pens, the broad-pointed and supple quill is the best for pen drawing," says Mr. C. G. Harper, and we are inclined to agree with him; but "making" a quill is almost a lost art nowadays. Some French pen draughtsmen prefer the reed, but it is very seldom used in this country. The reader can, however, easily try its quality, for he may make himself one (if he has any talent for whittling) out of the common marsh reed. It should be cut open and with a short neb, bevelled toward the point. An excellent pen-knife is necessary. When a little bit worn down by usage, the reed makes a firm but broad line, not so stringy or wire-like as that made by the common writing-pen, and softer than the quill. It also lasts longer, if the reed is well chosen and well cut; but it has not the quill's elasticity and does not lend itself to such a great variety of uses. Lead pens, sometimes used here, have something of its quality, but are, of course, much less elastic still. The only perfect substitute is the gold pen. The quill, though liable to a number of accidents, and though it soon wears out, is preferred by many artists. It gives as fine detail as should be desired in a drawing of a reasonable size, makes a very broad or a very fine line at will; and when a little worn, and used sideways, it may be used to fill in large black spaces, retaining great accuracy of outline. The large steel pen, with an interior tongue serving as a sort of fountain, is much used by architects and occasionally by writers, and deserves to be better known to artists than it is. For special purposes, as for small and finely shaded drawings, Gillotte's crow-quill and his No. 303 are much used.

light. Should they be transposed, the effect would at once be seen to be quite contrary to nature. It is worth while to take some trouble to apprehend this point cor-

light key. In this case that the drapery is white is shown by the flesh being darker than it. Note, too, how the still darker color of the hair is indicated by the black-

## FLOWERS IN PEN AND INK.

## II.—WHITE FLOWERS.

MONTH elapsing between each of these informal papers, during which time much practice may take place, we will assume that

the subject of simple flowers, studied singly, in pen and ink has been carefully considered, and that many little sketches, such as

those illustrating our last paper, now lie in the portfolio of the student.

Perhaps it would be as well in such work that we should have through the month one special object in view for study, such as roses or wild blossoms, flowers in decorative arrangement or with a view to illustrative purposes; and as our last month's work was chiefly with single sprays, we may take this time, as the least complex subject, a few thoughts about white flowers or those with little color value.

First, then, let us consider the arrangement of the flowers which are to serve us as a model. We will remember in the beginning, that one secret of success in drawing lies in the ability to fearlessly draw everything as it appears to us, rather than as we know it to be; a principle well illustrated by the simplest rules of perspective. For instance, we find in a good drawing circles appearing as ellipses when partially turned away from us, although we know well that they are still circles in reality; or see parallel lines apparently meeting on the horizon, when we are conscious that, being parallel, they can never meet. In arranging our flowers, then, let us keep this thought in mind, and resolutely avoiding any disposition to turn the blossoms all toward us as being easier to draw, we will let them take their places in their own picturesque way; they will probably arrange themselves much better than we can. It will then be the student's part to draw these so faithfully that, side or front view, half hidden in masses or standing in individual distinctness, the flowers shall keep their own perspective and the drawing show them exactly as they appear.

It would be wiser to take only the most simple and interesting forms from the flower world at present, and we will be careful to avoid, too, the confusion of various kinds of flowers together. Any one plant with its buds, blossoms, and leaves—perhaps its seed-vessels and a portion of the roots—will give material for a great many hours of study; or we may confine ourselves entirely to one or two branches or clusters for the time being.

To one interested in pen drawing the fact must have become apparent that for serious study it is better, if possible, to avoid outlines, since in nature there are none. True, we often see a pen drawing greatly helped by the use of a few sketchy outlines in the foreground, but these, as a rule, are introduced only to emphasize the central and more important part of the picture, which part, where there is any color or shadow at all to be expressed, is best shown by treatment without outlines.

But with white objects we find the case to be somewhat different. The white petal, or flower, has, it is

true, no real outline; but since it is not always suitable or effective to add the background against which it would be relieved, we may sometimes choose, as the lesser of two evils, to put an outline where, in reality, none exists. Even in such cases, however, the hardness of the edge may be relieved by avoiding a severe, unbroken line, feeling the way, as it were, around the form with several sketchy and rather uncertain lines. In large flowers, such as the dogwood, we may as often as possible bring a leaf in shadow against the white edge of the involucre\* in high light without an outline; or, in the case of clusters of small flowers, as the white clematis, we may consider the group somewhat as a mass of little lights and shadows, and so avoid the severity of too many separate petals, individually drawn. The leaves and stems will, of course, demand their relative color value, sometimes strengthened beyond what we really see, for the sake of giving the effect of what we really see.

It will be as well in these simpler kinds of white flowers to first draw them out in pencil accurately, thus becoming increasingly familiar with their manner of growth; then with a pen not too fine—say 404 Gillott—and a touch not too timid indicate on your pencil sketch in simple, almost parallel ink lines the shadows that are most apparent. After this, a suggestion of the curl of a petal, the masses of stamens, the lighter shadows, or the touch of color on the petal's edge will all be helpful in avoiding formality; and with the vigorous stem and leaves quickly added, it will be apparent, when the pencil lines are lightly erased with a sponge rubber, how very few outlines are really needed to complete the sketch. Let me beg that the student will not be discouraged should his first studies be stiff and formal or limp and uninteresting, seeming to lack entirely the subtle characteristics so essential to success. As has been intimated before, these silent and dainty creations have a language all their own, and one must be patient indeed if he would interpret it.

In this, as in all other pen drawing, the chief object to be striven for at first is simplicity of expression; and it is far better that these studies should be crude and unfinished, expressing only the first vigorous impressions of light and shade made upon the eye, than that they should be elaborately worked up with much crossing of lines and an attempt to make a fine effect. There is nothing more useful in its place than what is known as cross-hatching; but it may also be said that there is nothing in pen drawing more easily abused; and if we compare the best pen work in our magazines and books of to-day with that which appeared in the periodicals of twenty years ago, we will see how large a share of the wonderful advance which has been made is due to a simplicity and directness of treatment, almost unknown to the past. Where multitudes of lines were once employed to produce a desired result, we find in the illustrative work of to-day fewer lines, more strength and decision, and in apparently simpler work the evidence of far more careful study. To one familiar with the pen there will, perhaps, be an occasional need for a few cross-hatched lines; but to the beginner, whose pen work is uncertain and confused, and whose constant temptation is to patch up that upon which he has probably already worked far too long, the indefiniteness of cross-hatching merely weakens his work yet more. Let us then try to make bold, vigorous, and at the same time accurate drawings, and it will be much easier, later on, to reduce and tone down such pen work than it would be to strengthen drawings already weak and timid, or

\* That is, the white floral leaves which appear like petals.

to improve a method of work acquired through the making of many lines. ELIZABETH M. HALLOWELL.

## A LECTURE BY DU MAURIER.

A BODY of American tourists in England, organized by Bishop Vincent, of Chautauqua, N. Y., have returned especially delighted with one of a series of lectures delivered before them at the Westminster Town Hall, by Mr. George Du Maurier, the famous artist and novelist. His subject was the craft of pen-and-ink drawers for comic periodicals. He referred in detail to the work of his predecessors in Punch—John Leech, Charles Keen, and Richard Doyle. Speaking of John Leech, he said that others had drawn better, deeper, more poetic themes, but to make one glad he knew of no one who could approach John Leech, who was the most fascinating and attractive person he ever met. The key-note of his character socially seemed to be high-bred courtesy, self-effacement, and constant consideration for others. He had made the whole nation laugh for a quarter of a century as it had never laughed before and as it had never laughed since. His field of work was one in which he represented the whole panorama

of British life that came within his ken from a broadly humorous and sympathetic point of view that never changed. John Leech was the king of impressionists, and his impression became theirs on the spot and remained with them forever. There seemed to be hardly a corner of mirthful English life that he had not depicted. It was the foreigner whom he hated with a hatred that seemed to be, perhaps, a little unjust. He had a great hatred for all kinds of street music.

It was, perhaps, this morbid hatred of noise that hastened his death, as he died at the early age of forty-six. In all his work he had never lost sight of one touch of nature, or sounded one false note. If he had exaggerated a little, he had never gone beyond the absolute principles of life or deviated one jot from the lines that nature had laid down.

Turning to Charles Keen, the lecturer observed that it would be difficult to imagine a greater contrast than that between Leech and Keen. Charles Keen was absolutely unconventional almost to the verge of eccentricity. Although a rigid Tory in politics, he was democratic in his style and habits. His appetite for work was tremendous; he was always drawing pen-and-ink sketches indoors and out, until his skill in his craft became absolutely phenomenal. Keen was seldom a satirist as Leech was; his were finished drawings, and the minutest details were often what he most loved. No artist who ever lived in this country had devoted his life more successfully than Charles Keen to the work of depicting the manners and customs of his own country and period, and if John Leech was a still greater genius, it was not as an artist or craftsman, but as an observer



WHITE CASIMAR. BY L. LESTER.



CLEMATIS. PEN DRAWING BY E. M. HALLOWELL.



of human nature and as a delineator of the light, superficial customs of life.

In conclusion, the lecturer referred to his own work, and said that a certain physical disability as to eyesight made it difficult and distressing for him to illustrate the lusty scenes of life in the open. He could not face the keen light of day without pain, and that was one of the reasons why he was not a delineator of the sportsman and the toiler in the field in the pages of *Punch*. As to those whom it was his privilege to sketch, most of the people whom he met seemed to him to be more interesting than funny—so interesting, indeed, that he was quite content to draw them as he saw them without any attempt at caricature; but he always felt an abhorrence in having to clothe his figures in the abominable evening dress of the present day. At the close of his lecture, Mr. Du Maurier entertained the audience with an exhibition, by means of a lantern, of several of his own works, as well as those of John Leech and Charles Keen.



SMALL WHITE ASTERS.

#### FLOWER PAINTING IN WATER-COLORS.

##### I.—INTRODUCTORY—A LESSON IN MONOCHROME.

THE art of water-color painting has changed completely in its aims and methods within a generation. There was a time when minute stippling and smooth execution was most admired, although to paint in water-colors at all was considered but a pretty and feeble accomplishment, spoken of with indulgent disdain or as a ladylike and harmless evidence of gentility, according to your point of view. And to choose to paint flowers in water-colors was the extreme depth of amateur weakness to which an artistically inclined person could sink.

Yet such is the subject we will study together, I hope with profit. There is no need to speak of how changed public opinion is upon the subject nor how much more strength and interest and all artistic qualities have been introduced into the execution of this once despised form of painting.

While any kind of painting must inevitably exhibit the qualities of the mind and the training of the eye and hand of the executor, no other medium betrays these so clearly as water-colors do, and why their use has been considered easier and more suitable for a beginner than oil I have never been able to understand. In oil painting the method is eminently practical and logical. You follow the order of creation, and from shadow build up your light in a manner deliberate, matter of fact, and obvious. But in water-color you have your highest light given you in the light of the paper, and you must manipulate the transparent washes with so much deftness and skill as to portray all the shadow and color of the subject and leave the lights clear and pure. Any hesitation or uncertainty after you have put your brush to the paper will be basely betrayed by the paint forever after. You can discover your error, wipe it out, and try it over, but not many times with absolute success. It is no easier and requires quite as much study and practice to arrive at excellence in water-color as in oil-color painting.

But the technique mastered, water-colors are more suitable than oil colors for the portrayal of certain glowing, fresh, sparkling, delicate, and translucent effects in nature.

Before beginning the use of color of any kind, except in play, it is needful to know how to draw a correct outline and

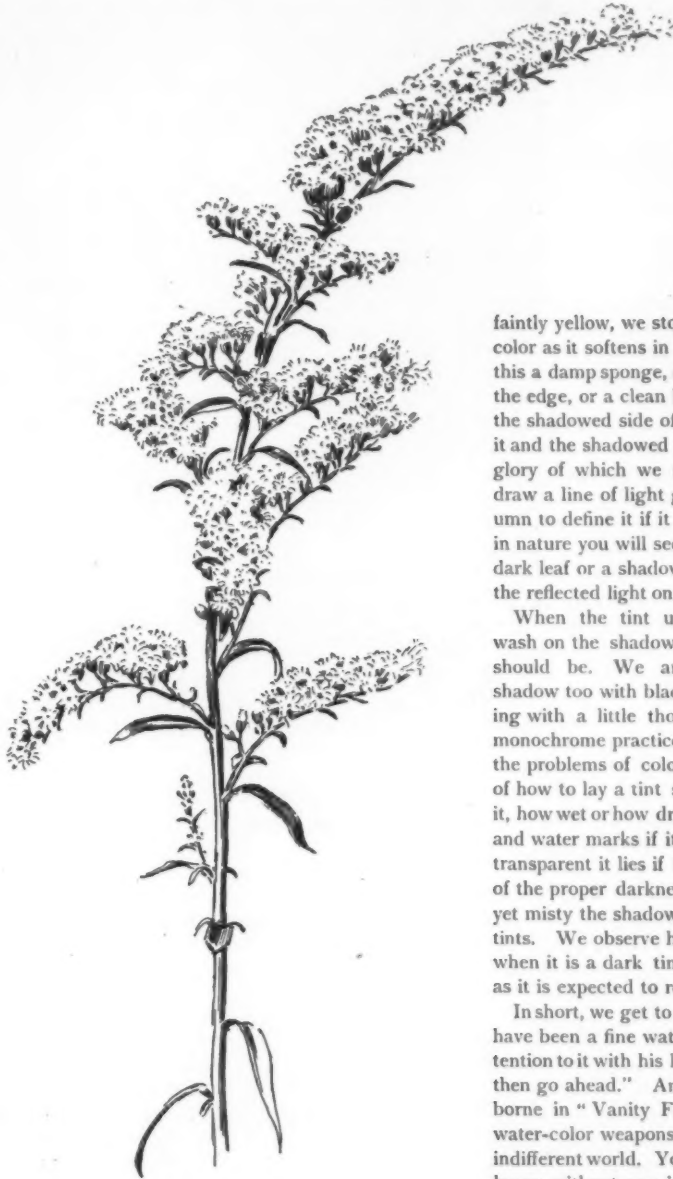


PURPLE ASTER.

how to represent shadows by pencil, crayon, or charcoal; so our first exercise will have nothing new for us about it except the medium we shall employ, which will be india ink or black paint. Select for your model a spray of morning-glory vine, a blossom, a bud or two, a few leaves, and the curving tip of the vine with its

small leaves scarcely unfolded. The cut end is in water, while the vine itself, with its leaves and blossoms, leans against a sheet of paper set upright for a background.

Provide yourself with a "solid sketch block" of Whatman's water-color paper of not too heavy a grain. These blocks are composed of many sheets of paper compressed together and all ready stretched to work on, and will save a beginner much trouble and waiting. When you have finished a study, insert a knife blade under the upper sheet, take it off, and underneath is another sheet all prepared for another sketch. These



GOLDEN ROD. BY L. LESTER.

blocks come in several sizes, and yours we will say is 10x14 inches.

Provide also a hard lead-pencil, a soft rubber eraser, a sharp penknife or ink eraser, a glass of water, a saucer to mix the tint in, a large, pointed, soft brush or two, a sponge, an absorbent rag, scraps of chamois, a cake of india ink or a half pan of moist color charcoal gray, and a tube of chinese white, moist color.

With the hard lead-pencil we draw lightly the whole of our model, every curve and vagary of the corolla, of the outer rim and principal veins of the leaf, the pointed buds and their spiral markings—all faint and true as a map.

With your sponge wet in clear water dampen the whole surface, and when the surface is just dry enough to take the paint into itself well without running off into unexpected and undesired branchings, like small tree limbs, put on the tint of gray that you see represents the slanting shadow of the vine upon the sheet of paper behind it. Leave white the stems and leaves and everything you have drawn of the vine unless it be some back leaf in shadow upon which no crisp and shining light falls. If such a one exists in your drawing, tint it gray with the background, and after this is dry put another wash upon it to the required darkness to represent it. If the tint of cast shadow is too abrupt in

places to represent the truth, graduate it as you wish it to be with a brush washed out in clear water or full of a fainter tint of gray, or with the damp sponge, or with a roll of blotting-paper, or after it is dry with the rubber. If after it is dry you see it should be deeper in places, put another coat of the tint over the first.

In the meanwhile we turn to the morning-glory blossom, which is a light pinkish blue, but it is darker than the white background and still it is lighter in its high lights than the shadow cast upon the background. So we select an intensity of gray that we think expresses it.

We try this tint upon a scrap of paper until we conclude that it is right. We remember that it will look lighter than it does now when it is dry, and we allow for that in judging of its darkness. We bring it lightly over the corolla of the blossom wherever it is not very, very much struck by light; there in those few places we leave the paper untouched. Then as we go down to the middle of the flower, where the color turns white or

faintly yellow, we stop; we soften the tint into this light color as it softens in our model. We use to accomplish this a damp sponge, or rag, or piece of chamois skin at the edge, or a clean brush. We tint with light shadow the shadowed side of the inner cup as far as we can see it and the shadowed side of the column of the morning-glory of which we see a part below the rim, and we draw a line of light gray down the light side of the column to define it if it is against the light background, for in nature you will see such a shadow. If it is against a dark leaf or a shadowed background, the high light and the reflected light on the shadowed side will define it.

When the tint upon the corolla is damply dry we wash on the shadows in a darker gray just where they should be. We are trying to represent color and shadow too with black, but I think it will not be confusing with a little thought, while the advantage of this monochrome practice is great. Without having to face the problems of color also, we acquire the knowledge of how to lay a tint smooth or broken, how to graduate it, how wet or how dry, and when to let it dry with edges and water marks if it must. We see how much more transparent it lies if it consists of only one wash of tint of the proper darkness at first, how much more thick yet misty the shadows are when made of superimposed tints. We observe how vigorous and brilliant it can be when it is a dark tint with high lights drawn wetly in as it is expected to remain and left as it was first placed.

In short, we get to thinking that Davy Crockett would have been a fine water-colorist if he had turned his attention to it with his life motto of "Be sure you are right; then go ahead." And we understand why Amelia Osborne in "Vanity Fair" made such a failure with her water-color weapons in her fight to win a living from an indifferent world. You know without any information from Thackeray what sort of paintings they must have been, how timid, and uncertain they were in their touch and tint, how hesitating and undecided in form, and how the influence of the primness of the academy of the respected Misses Pinkerton stalked forth to prevent the native sweetness of her gentle soul from finding expression.

In the morning-glory blossom we have not yet painted the fine dark rays of purple that subtend the corolla.

Now we take a brush full of very dark paint and draw them. They are to be made very black except where the light is shining upon them; even there they are darker than the lighter colored corolla equally illuminated. Where these ribs come down to the white centre they grow faint and fade away.



PURPLE ASTER.

All the leaves and stems are green, so of course all are darker than the background, and our first impulse would be to tint them all over gray; but see, every leaf has deep ribs and veins and spaces rising between them that catch the light almost sparkingly. So when you take the brush charged with gray to represent the ordinary unshadowed tint of the leaf, leave white these places of high light. If you are looking at the right side, it is some of the cushions between the veins which catch the lights; if you are painting the wrong side of the leaf, some of the principal veins themselves shine white, and the spaces between receive the flat tint. The bud receives its shadow and the tint up toward the point, and when it is dry enough for the darker paint not to spread, draw in the deeper corkscrew of tint with a darker gray. Then return to the leaves and into the medium tint you already have there, draw with darker tint the shadowed portions, and paint the lights and shadows of the stems. If you have made the mistake of bringing a tint over a space you intend to leave white, the whole can be sponged out by repeated washings with a clean sponge and clear water. There must be no vigorous rubbing, or the surface of the paper will be roughed up.



SWEET PEAS.

When the space is clear again, repaint it as you wished to do at first. If it is a sharp, small light that you have neglected to leave, you can scratch it in with the point of a penknife or an ink eraser. Of course that leaves the paper rough, and you are not expected to paint upon that spot again. If nothing else will whiten the desired spot, you can take chinese white and paint it where you wish it to be. But this last form of mending does not accord well with the transparent method we are employing. It is against the rules of the game. It is a step toward the gouache (or opaque) method of using water-colors, which resembles oil in everything but the richness which oil possesses. Still many eminent painters use both methods with equally beautiful results; they even use both methods together. That is, some parts of their picture will be painted in transparent washes and other parts with colors made thick with an admixture of chinese white. We, in these lessons, are walking in the transparent way; so we will not use the chinese white—which, after all, is not so white as the paper—if we can help it. To lighten the tint greatly without making an altogether white spot again, the rubber is useful.

For practice, make many studies of objects in monochrome, sepia, brown, or burnt sienna; any of these colors will do just as well as black or charcoal gray.

PATTY THUM.

THE best india ink now, as always, comes from, not India, but China. It may be known by its shining black where broken, its fine and homogeneous texture, its quality of keeping suspended in water, never forming a deposit except by evaporation, its metallic appearance when drying, and its running well even in cold weather. It is composed of lamp-black and a variety of gums, and it is in these latter ingredients that the superiority of chinese to all other india inks for wash drawings resides. The best way to prepare it for use is to rub it down in water, adding little by little. It should appear slightly oily when so mixed. But when wanted for use in large quantities, it may be broken into small pieces and be left to dissolve for a few days in a closed vessel—a travelling ink bottle will answer—and should be shaken up from time to time.

FOR a certain sort of work, to be reproduced by photographic process, the pen and crayon may be used together; the crayon being reserved for shading, the pen for line work and the most vigorous blacks. In working for reproduction by the half-tone process, a wash of sepia or india ink is much to be preferred to the crayon; but the latter is much more cheaply engraved, and in the reproduction accords better with the line work than it does in the original.

## PRACTICAL HINTS FOR ART STUDENTS.

FURTHER WORDS OF ADVICE FROM MR. W. M. CHASE.\*

OFTEN, after sternly condemning the "pot-boiler" picture, Mr. Chase is confronted with some such an appeal as this: "What am I to do? I shall not be able to find a market for students' work, and there are lots of people who will buy pretty, chromo-like pictures. I have no other way of making a living. I have not fitted myself for anything; for I have devoted my spare time to studying."

Where is the self-supporting art student who has not used this plea? Mr. Chase has heard it hundreds of times, and has his answer ready. He replies:

"Teach. Do anything but degrade your art. Pot-boiling is not a habit that you can pick up and drop at will. If you once acquire it, it will always be with you, and will show in every stroke of your brush. Never mind how little you know, teach it to some one else. Your instruction may call forth in some genius a spark which will in time burst into flame, and give the world another master. If you can do that your life has not been wasted. Would not any man or woman feel happier in having aided another to one of the highest walks in life, rather than in having spent his own time in turning out pictures which he would be ashamed to put his name to?"

"NEVER patch up a bad beginning. Start your subject over again; or, if you have tired of it, leave it for good, and try something else. The world's a big place, and there are plenty of things to paint."

"I WISH beginners would not bother themselves so much about composition. Pick a subject and try to paint it. Silly compositions such as most beginners attempt have nothing in them. They can be taught to any messenger boy; so why waste your time?"

"NEVER attempt what you can only do fairly well."

"UNLESS you can draw do not attempt to put figures in your landscapes. It is all well enough to suggest a figure, if a dab of color is going to help your sketch, but unless you know enough about drawing to locate the joints in the human body, it is better not to let a figure take any prominent part in your picture."

"NEVER mind what medium you use so long as you make the color look right on the canvas."

"A FEW strokes suffice when the form underneath is well understood."

"I CAN often admire the strength of a man's work when I cannot admire the production. To really enjoy what another has done I must be able to feel that he enjoyed working upon it. All the pleasure is taken out of the contemplation of a picture when one feels that the artist plodded over it, without getting any 'fun' out of his work."

"Do not let your work look as though you had been afraid of the subject you chose. Control your work so that you know when it's finished. The 'last touches' have been the ruin of many a good picture. When going through a gallery I often wish that I could have seen many of the pictures half an hour before the last strokes were placed."

"Do not work a canvas over. Remember that you are seldom in the same state of mind when you return to a subject that you were when you started. And the success of a picture depends almost entirely upon the frame of mind of the artist when he paints it."

"BE influenced by the growth in your landscape. Try to feel that you are painting living grass and living trees, and then perhaps they will show life in your picture. Do anything that will give a true impression of nature."

"Do not let the outlines of your trees appear like razor blades. Break them."

"CONTENT yourself with simple subjects. You will do better work, and, in the long run, get better effects."

\* Collected by Lillian Baynes, by whom the copyright is reserved.

"YOUR actual knowledge of the size of an object is apt to make you exaggerate it in your picture. This can only be avoided by continually comparing it with neighboring objects."

"DO resist the temptation of messing and changing things after they have once been placed on the canvas. Otherwise you can only produce muddy results."

"DO not hurriedly select an object that a master would hesitate at. Do not begin with trees. They are complicated affairs, and call for lots of good drawing. Much better select a few simple fence posts."

"PAINT with as much color as you can possibly manage."

"THE difference between painting and staining or painting and pottering can be most easily understood by studying the work of the great masters."

"ABOVE all, make your studies hold together. Do not let them look blotted and disconnected."

"A FEW true notes of color carefully considered and carefully placed may make a study which it may be well for you to keep forever."

"If you find that you are falling into bad habits with your work, try to forget that you have ever seen paint or canvas before; try to forget that you know anything about nature, and begin all over again. Begin with the subjects which surround you, and let them influence you."

"WHAT course would you advise one to pursue who would become a student of art, but lives in a remote country town, and has none of the opportunities of instruction open to a resident of a large city?" asked a young lady from the South, who had never had any thorough instruction until she came to New York.

"Let all such students keep up their courage," replied the master. "They never know what a day may have in store for them. My advice is: keep as much in touch with the art world as is possible. Watch the magazines and follow the work of the strongest artists. Try to procure the illustrated exhibition catalogues from Paris, Berlin, and New York, and subscribe to an art magazine which is devoted to the interests of students and to the work which is going on. Look forward to a possible future. Read the lives of the great artists, and you will see that most of them had a thorny road to travel. Such reading will stimulate you. Remember that it does not follow that you will never be heard of because you are not turning out good work at twenty-five or thirty. Look at all the men who are never heard of until they pass their fiftieth year."

"Do not try to get everything on your canvas. Let your picture appear to continue outside it."

"PAINT on foggy and gray days. It simplifies the values."

"Do not try to finish a study; rather let the study finish itself. Let the last stroke be put on in the same spirit as the first, and do not go 'finishing things up.'"

"MANY a good student is spoiled by a bad instructor. I like to have a pupil come to me who knows nothing about paint."

"ACCEPT nature as you find it. You cannot improve upon it. Do not be afraid of getting your greens and reds too vivid. If you see them so in nature, put them on your canvas."



GERANIUM.



## THE ART INSTITUTE OF CHICAGO.

## I.—THE NEW BUILDING.

THE principal permanent result to Chicago of the World's Columbian Exposition is the new building of the Art Institute of Chicago; and considering the work already done by the Institute, and the energy and ability of its directors and officers, it is likely to prove a result of more than local importance. The Institute is fifteen years old, having been incorporated May 24th, 1879. It conducts schools of architecture, drawing, painting, sculpture, and designing, and it has brought together remarkable collections of casts, antiquities, metal work, and paintings, which are greatly increased now by the close of The World's Fair. Arrangements have been made by which the valuable collection of architectural casts from the Trocadero Museum, which formed part of the French exhibit in the Fine Arts Building, become the property of the Institute, which bore part of the cost of transportation. The new building of the Institute was itself indeed part of the Fair, certain rooms being set apart for the use of the World's Congresses in connection with it, and, on this consideration, the Directors of the Exposition appropriated \$200,000 toward its cost. The city grants the land, a splendid site on the Lake Front, opposite the foot of Adams Street, on conditions similar to those agreed upon between the Metropolitan Museum and the city of New York; that is, the ownership is vested in the city; the use belongs to the Institute while its collections and library remain in the building and open to visitors free on Wednesdays, Saturdays, and Sundays, and all public holidays, and on all days to teachers of free schools; the Institute is also to keep the building in repair, to make the Mayor and Comptroller ex-officio members of the Board of Trustees, and to make a regular annual financial report to the city. The Institute itself, by subscription and sale of real estate belonging to it, has raised all other necessary funds, amounting to about \$385,000.

The new building is a simple Renaissance design of handsome proportions. In plan it is a double square, the galleries on each floor being carried around courts which, roofed over with glass, will serve as library and lecture hall respectively. The architects, Shepley, Rutan, and Coolidge, of Boston, have succeeded in meeting the requirements of museum, and schools, while presenting a dignified and artistic, though severely simple façade. In the centre, under a Corinthian pediment, is the entrance hall and grand staircase, reached by a broad flight of steps, at the bottom of which will be two colossal lions by Kemys, the gift of Mrs. Henry Field. The vestibule, panelled in pink Knoxville marble, has a mosaic floor of geometrical design. The two wings have a basement

story of granite, above which rise piers of Bedford limestone, supporting a richly decorated cornice and entablature with inscriptions. Over the entrance and at the sides of the building are loggias, and over these will be placed reproductions of some of the Parthenon sculp-

having each a room to itself. These galleries are connected by a corridor on the inside, lit from the court, the walls of which corridor are utilized for the smaller exhibits. A similar disposition is made on the upper floor where are the galleries of paintings, except that these are lit by skylights from the roof. The corridors on this upper floor will be devoted to the collections of metal work, armor, tapestries, and other art works. These corridors are painted olive green; the galleries of paintings, dark red. The sculpture galleries downstairs are of a gray red, not too markedly contrasting with the white of the plaster casts. The art schools are accommodated in the basement, which is well lighted both from without and from the inner court.

The collections housed in this fine building are even now worthy of their quarters. We shall return to these at the proper time.

## II.—THE OLD MASTERS.

By the purchase from Princess Demidoff, through the agency of Mr. Durand-Ruel, of some of the finest pictures by old Dutch masters that had belonged to the famous Demidoff collection of Florence, the Art Institute of Chicago at once placed its galleries on an equality, so far as concerns paintings by the old masters, with any institution of the kind in America. The paintings were, some of them, withdrawn at the Demidoff sale at the palace of San Donato in 1880; others the family had not intended to sell, and they were not included in the catalogue. They are fourteen in number, each one a masterpiece, and illustrate almost the whole of the best period of Dutch and German art from Holbein to Van Mieris, from the beginning of the sixteenth to the middle of the eighteenth century. Perhaps the most important of all the paintings is the Rembrandt—"An Orphan of the Municipal Orphanage, Amsterdam," life-size. It has sometimes been known as "The Child of the State." The young

woman wears a dress of dark cloth faced by a broad plastron of red on the chest, and laced with red cord.

She has a small lace collar relieved by a necklace of pearls and coral. She is standing at a window, her hands resting on the sill, and the warm evening light falls on the head and left hand, leaving the rest in shadow. The painting is in the artist's best manner, broad but firm. It is on canvas 3 ft. 5½ x 2 ft. 10½, and is signed in full and dated 1645.

The Holbein is a half-length "Portrait of a Man," from the Sciarra gallery, the Heunville and May collections. The features are strong but refined, the dark chestnut hair straggling, worn low on the forehead under a

broad-brimmed felt hat. He wears a pleated jerkin and a red cloak with a collar of black velvet. The finger-tips of the left hand appear to rest on the frame of the picture. In the right hand the man holds



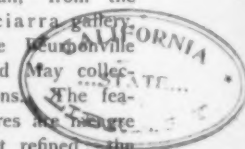
THE MARQUIS SPINOLA. PORTRAIT BY RUBENS.

(IN THE ART INSTITUTE OF CHICAGO.)



THE NEW BUILDING OF THE ART INSTITUTE OF CHICAGO.

ure, which now ornament the spandrels of the arches. The collection of casts is already partly installed in the galleries of the first floor, which are arranged in historical order, Egyptian, Assyrian, and other styles



a carnation flower. The painting is on a wood panel 1 ft. 5½ x 1 ft. 0½. The Rubens is one of the finest of the artist's portraits, that of the Marquis Spinola, with which the painter never parted, as it figured in the inventory of his belongings after his death. The features are somewhat Mephistophelian in cast, if it be possible to conceive his Satanic Majesty as a blonde. The picture shows a bust broadly and suggestively painted; the gray hair and mustache scumbled; the damascened steel cuirass treated without any of the elaboration shown in earlier portraits. The Marquis wears the order of the Golden Fleece. His helmet rests upon some support, probably a table, to the right. The picture looks as though it had been cut down. It was painted at Genoa. Canvas, 2 ft. 5½ x 1 ft. 11¼. Next in date is the "Portrait of His Son," by Franz Hals, signed in monogram and inscribed "Æta. 32, 1644." It is a half-length picture. The young man is seen three-quarters view. He wears a black felt hat jauntily set upon his thick brown curls. The doublet and cloak are black; the left hand, gloved, rests upon a sword-hilt, the right on the hip. The background is a gray wall with a palette hung upon it. Canvas, 2 ft. 9½ x 2 ft. 2. The "Portrait of the Princess Helena Leonora de Siever," by Van Dyck, is full of distinction. It shows a fair, oval patrician face, with hair simply arranged; a dress of black silk with a kerchief and cuffs of open lace. It is on a canvas 3 ft. 3½ x 2 ft. 8½. A fine genre piece by Terburg, "The Guitar Lesson," portrays a young lady with her teacher at a table on which stands a music-book and some instruments. She plays on a guitar. Her dress is a sack of red velvet edged with ermine and a skirt of white satin embroidered with gold. A spaniel lies asleep on a chair in front of the table. It was in the Verhulst, Galitzin and Fairlie collections before passing into that of Prince Demidoff. A replica is now in the gallery of Mr. Henry Phillip Hope. 2 ft. 2½ x 1 ft. 9.

Adrian van Ostade's "The Jubilee" is signed and dated 1675. It contains a large number of figures of peasants, men and women, enjoying themselves in a rude kitchen or tap-room. Through the leaded window and the open door in the background are seen other figures disporting themselves among the trees. The light enters from the left, diagonally, bringing out a dancing couple in the middle of the picture, and then falling upon the wall behind the fiddler who has mounted upon a bench. To the left are a boy playing with a dog and a girl with a doll. The background is occupied by several other figures variously disposed. The scene is viewed from the chimney corner, and the foreground is littered with broken hoops, a withered branch and the sabots which one of the dancers in the centre has kicked off. It is carefully finished and full of vigor both in drawing and color, though dated 1675 when the artist was in his sixty-fifth year. It has been in the De Colonne, Coxe, Dent and Foster collections, and was exhibited in the British Gallery in 1875. Canvas, 1 ft. 7½ x 1 ft. 4½. "The Guard-House," by David Teniers the Younger, shows the arched entrance to a "Corps de

garde" about half filled with a chance heap of helmets, body armor, weapons, a saddle, a drum and a standard half furled, the pole of which makes a diagonal line from left to right across the lower part of the picture. To the left a young man is entering with a mantle on his arm. Within, in a half light, a crowd of men are standing about a rude table where a game of cards is in progress. There are several known variations upon this theme. The present picture has been in the collection of Sir L. Dundas, Bart., 1724. 1 ft. 9 x 2 ft. 4.

A "Landscape with Cattle," by Adrian van de Velde, the pupil of Wouvermans and painter of battle pieces, an Italian scene with ruins of a Roman aqueduct, a little brawling river flowing under one of the arches, and a shepherd and shepherdess with their beasts in the foreground; a "Castle," by Jacob van Ruysdael, set in a hilly and wooded landscape, with a river sweeping around the hill on which it stands to form a cascade in the foreground; a "Coast Scene," by Zeeman, otherwise known as Renier Nooms (c. 1612-1673), and Hobbema's

Happy Mother," an interior with figures, is remarkable mainly from its extreme finish. Jan Steen's "The Family Concert" is a much better example of old Dutch genre, besides which considerable interest attaches to the figures, which are portraits of the painter, his wife, child, and brother-in-law. All, except the wife, are playing, apparently with more vigor than skill, on various musical instruments. There are other figures in the background, including Van Goyen, the landscape painter, and on the wall hangs a celebrated "Lion Hunt," by Rubens, evidently the picture which is now in the Pinacothek of Munich. A portrait of Franklin, painted from life by J. S. Duplessis, has recently been added. Many of the paintings which we have mentioned are gifts from prominent citizens of Chicago, among whom we may mention Mr. Charles T. Yerkes, Mr. Byron L. Smith, Mr. T. B. Blackstone, Mr. Edson Keith, Mr. Samuel M. Nickerson, Mr. Potter Palmer, Mr. John Cudahy, Mr. Joseph M. Rogers, Mr. Philip D. Armour, Mr. P. C. Hanford, and Mr. J. L. Norton. We will have

the pleasure of describing the other collections of the Institute the next and the following month.

TURNER for many years, though an established artist from his boyhood, failed to get good prices for his work. The famous Yorkshire drawings, twenty in all, of which Messrs. Longmans published engravings, brought him only forty guineas apiece. Even this sum seemed to the firm excessive; but they lost heavily in the venture, and failed to sell the original drawings at any price whatever. The partners eventually divided the set among them. Mr. Orme had five, including "A Stormy View of Richmond" and "Aske Hall," which he did not value in the least until, some years later, Volkins offered him three hundred guineas each, for them, which was declined. Turner is thus de-



"THE FAMILY CONCERT." FROM THE PAINTING BY JAN STEEN, IN THE ART INSTITUTE, CHICAGO.

"The Water-Mill," are all good examples of the Dutch landscape school. The last-named picture is especially worthy of notice, as it is distinctly in the line of evolution taken by modern landscape. Here we have, before Constable, a man taking delight in the simple landscape at his doors, finding pictures in deeply rutted roads, cloudy skies, clumps of trees, and humble buildings, while so many of his compatriots felt themselves compelled to travel to Italy, or at least so far as the Bavarian Highlands, for their subjects. The "Water Mill" shows a red-tiled building to the right of the picture, the water pouring from a sluiceway over the wheel at the nearer end, and running away into the foreground. There are a few slender trees in front, and a distant wood back of it. This mass is balanced by a splendid clump of full-grown trees to the right. The two masses are held together by an intelligently ordered effect of light and shadow, the source of which is indicated by a few pale, cumulus clouds floating in the blue sky, and which concentrates the light upon the end of the red or rather pink roof, and the warm tones of the ground back of the clump of trees. A road winds along just here, close by the mill-stream, and on it are a few figures introduced to catch the attention. Willem Van Mieris's "The

described by Mr. W. L. Leitch, a former vice-president of the British Institute of Painters in Water-Colors: "He has a fine head, a high forehead, rather a Jewish nose, and a very well-cut mouth, rather like Edmund Kean's. He never looked happy, always threw suspicious glances around, was ill dressed, his fingers just peeping out beyond his coat-sleeves, and his coat-tails almost touching the ground, and the reason of this was that he bought a piece of cloth himself, took it to a common tailor, and sat till he had cut the coat out, lest he should steal a bit of the stuff." On the other hand, Mr. Leitch admits that Turner "was always working, he lived for his work, and had seen more sunrises than all the other artists in England put together." Therein lies the reason of his success. As he told Miss Jane Fawkes, of Farnley, who was instructed by her father, an old friend of the artist, to take Turner a box of game and his compliments and "ask him as a great favor to tell you his secret for doing this"—referring to water-color drawing—"the only secret I have got is durned hard work."

"Too many students acquire the habit of tinting and staining! It is an awful mistake! Do not be afraid of your paint," Mr. Chase is fond of telling his pupils.





"NURSE AND CHILD." ENGRAVED BY CHARLES BAUDE, AFTER THE PAINTING BY FRANZ HALS.

(FROM THE ORIGINAL IN THE BERLIN MUSEUM.)

THE NATIONAL GALLERY, LONDON.

## VIII.—CONCLUSION.



THE next, Room XVII., contains the works of Hogarth (1697-1764), the founder of native, home-grown, British art, a moralist, a satirist, a humorist, a caricaturist, a portraitist, too, but neither painter nor artist. Drawing, color and composition had in themselves no charms for Hogarth; he used them merely as means of expressing a useful and moralizing idea, which idea, by the way, was expressed with undiminished force in the engraved reproduction of Hogarth's picture. In short, the interest of Hogarth's work is literary and moral. Furthermore, let it be remarked that the example and influence of Hogarth gave to the British school of painting its final direction, and started it upon that path of anecdote, sentiment, and physiognomic expression, character study and pantomime, which it has pursued ever since simultaneously with the paths of landscape and portrait. Side by side with the works of Hogarth will be noticed landscapes by Richard Wilson (1714-82), who was the first English landscape painter of any importance, an Italianizer and even a direct imitator of Poussin, Claude and Salvator Rosa, and really of very little importance except as a name in the history of art, for the true founders of English landscape painting are Gainsborough and Constable.

Returning now through Room XVI. we pass into the East Vestibule and across to the West Vestibule, noticing various portraits by Sir Thomas Lawrence (1769-1830), Raeburn (1756-1823), Gainsborough and Reynolds, notably No. 789 in the West Vestibule, a family group by Gainsborough. No. 144, by Lawrence, is a very fine portrait by a painter whose place in the temple of fame is beside Reynolds, although it is not the fashion at the present moment to admit the fact. From the West Vestibule we enter Room XVIII., containing pictures of the English school, more especially landscapes, by Alexander Nasmyth (1758-1840), George Morland (1763-1804), the painter of stables, John Constable (1776-1837), Old Crome (1768-1821) and Gainsborough (1727-88), which it is needless to designate by numbers. Notice also No. 129, portrait of Angerstein, and No. 1238, portrait of Romilly, by Lawrence; likewise the fancies of Thomas Stothard, the famous illustrator, No. 1069, "The Myth of Narcissus;" No. 1163, "The Canterbury Pilgrims;" No. 1070, "Cupids Preparing for the Chase," and the pure and smoothly graceful semi-mythological subjects Nos. 318 and 319. Stothard (1755-1834) has been called by Ruskin the Angelico of England, and by Turner the English Giotto. Notice also No. 374, a view of Venice, by Bonington (1801-28).

In Room XIX. will be found more landscapes by Gainsborough and Nasmyth, and particularly a group of fine examples of Constable's work, notably No. 1274, "The Glebe Farm," being one of those pictures "on which," said Constable, "I rest my little pretensions to futurity. . . . It is one of my best in color, fresh and bright." In the same room may be remarked No. 1250, a portrait of Charles Dickens, by Maclise (1806-70), and a lastingly popular picture, No. 353, "Yorick and the Grissette," by C. S. Newton (1794-1835).

In Room XX. the characteristic art of England, sentimental, anecdotic, moralizing and literary, reigns with undivided sway in the works of Landseer, Wilkie, Mulready, Webster, Leslie, Goodall, E. M. Ward, Clarkson, Stanfield, Maclise, Frith. Evidently it would be vain to seek in the contemplation of these works pleasures of the same kinds as we feel in presence of the pictures of the Florentine, Venetian, and Umbrian masters, or even of the Flemish and Dutch. English pictures are decidedly English. The invention, the taste, the drawing, the color, the touch, the sentiment, are all different from anything that Continental Europe has produced. English art is refined unto mannerism, but always gentlemanly, well-bred, aristocratic even. The English painter pays no great heed to the means he employs, but only to the result; indeed, the English do not seem to have that peculiar sensuous want which the art of painting proper is intended to satisfy; technical awkwardness does not seem to offend them, provided the painter succeeds in rendering an anecdotic effect, which is invariably literary rather than picturesque. Hence the English painters often aim merely at rendering manifest

a state of soul or of mind, and, with few exceptions, they all try to fix the expressive movement of the human physiognomy, thus depending for success not on drawing, color or composition, but merely on the interest of their subject and on expression, which becomes the capital and almost exclusive object of their observation. Excellent examples of thoroughly English painting are No. 615, "The Derby Day," by W. P. Frith (born 1819), full of studies of expression, Dickensian sentiment and anecdotic incident; No. 403, "Uncle Toby and the Widow Wadman," by C. R. Leslie (1794-1859); No. 393, "The Last In," by Mulready (1786-1863), and such pictures as No. 1226, "A Distinguished Member of the Humane Society;" No. 604, "Dignity and Impudence," and No. 410, "High Life and Low Life," by Sir Edwin Landseer (1802-73), whose influence on English animal painting is still as powerful as is his hold upon the sympathy of the British public. "In our modern treatment of the dog," says Ruskin, "of which the prevailing tendency is marked by Landseer, the interest taken in him is disproportionate to that taken in man, and leads to a somewhat trivial mingling of sentiment or warping by caricature, giving up the true nature of the animal for the sake of a pretty thought or pleasant jest. Neither Titian nor Velasquez ever jest; and though Veronese jests gracefully and tenderly, he never for an instant oversteps the absolute facts of nature." But the English painter looks for sentiment or jest primarily, and reaches both by a feebly romantic taint of fallacy, except in one or two simple and touching pictures, such as the "Shepherd's Chief Mourner."

On one wall of this room notice the admirable landscapes by Constable (1776-1837), No. 130, "The Cornfield;" No. 1207, "The Hay Wain," and No. 327, "The Valley Farm;" and on the screens, No. 1210, "Ecce Ancilla Domini," by Dante Gabriel Rossetti (1828-82), and "Beata Beatrix," by the same, the only two pictures of the Pre-Raphaelite school which the National Gallery possesses. The leading principle of the Pre-Raphaelites, according to their literary exponent, was the resolve "to paint things as they probably did look and happen, and not as by rules of art, developed under Raphael (hence the name 'pre, or before Raphaelite'), they might be supposed gracefully, deliciously or sublimely to have happened." However, the name is of small importance, and to encumber the memory with mere tickets and classifications is useless. Rossetti was a great personality in modern English art, but unfortunately the specimens of his work at the National Gallery are not perhaps the finest that could be desired. The picture called "Beata Beatrix" is nevertheless at once thoroughly English and thoroughly characteristic of Rossetti in its pre-eminent literary interest and its complex symbolism. It illustrates the death of Beatrice as treated by Dante in his "Vita Nuova." Beatrice is seated on a balcony overlooking Florence; in the background are Dante and the Angel of Love watching; the sun-dial points to the hour of death; the red bird, color of love, messenger of death and Spirit of God, drops in her lap a white poppy, symbol of sleep and painless death; she wears a green robe, color of hope, over a purple ground, color of suffering.

The pictures in Room XXI. are of the same general description as those which we have just been examining. The artists are for the most part the same. No. 432, "The South Sea Bubble," by E. M. Ward (1816-79); No. 608, "Alexander and Diogenes," by Landseer (1802-73); No. 606, "Shoeing;" No. 413, "Peace;" No. 414, "War;" No. 609, "The Maid and the Magpie," also by Landseer; No. 422, "The Play Scene in Hamlet," by Maclise (1806-70); No. 894, "The Preaching of John Knox," by Wilkie (1785-41); No. 616, "James II. Receiving the News of the Landing of the Prince of Orange," by E. M. Ward (1816-79); No. 430, "Dr. Johnson in Lord Chesterfield's Anteroom," by E. M. Ward—such are the favorites of the public in this room. Notice also No. 1209, "The Vagrants," by Frederick Walker (1840-75), one of the truest and most original of the English artists of this century; No. 785, "Mrs. Siddons," by Lawrence (1760-30); No. 621, "The Horse Fair," by the too famous Rosa Bonheur (born 1822).

Room XXII. is the Turner gallery. It is occupied exclusively by the works of the man whom the English by common consent proclaim "the greatest landscape painter that ever lived." Avoiding the pitfalls of comparison, we will content ourselves with advising our readers who may not be familiar with Turner's work—and, indeed, it is only in England that Turner can be

studied—to devote their attention to the pictures hung on the line and to reserve for more leisured visits and for incurable enthusiasm most of the pictures of the second tier, which are for the most part mere ghosts and wrecks of pictures, faded, decomposed and otherwise gone to pieces. On the eye-line may be seen works sufficient to astound, to fascinate and to convince us that we are in the presence of a mighty poet, a prodigious colorist, an artist of intense personality and absolutely original vision, a revealer of new beauty and an increaser of humanity's sources of pleasure. Turner (1775-1851) is the painter of light, of clouds, of atmosphere, of tempests and of the golden sunshine of the South, and in the treatment of each and all of these themes he displays a splendor and grandeur of imagination without parallel in the history of landscape art. We must not be misled by the titles of Turner's pictures; light and air are the subjects, whatever he may call them; "Apollo and the Python," "The Vision of Medea," "Dido and Æneas Leaving Carthage," "Childe Harold's Pilgrimage," "The Garden of the Hesperides," "Apollo and Daphne," "Ulysses Deriding Polyphemus," "Jason in Search of the Golden Fleece"—all these fantastic classical appellations are vain, and we need not heed them, for, with the exception of the one figure of Apollo in "Apollo and the Python," all Turner's men and women are mere spots, barely passable as figures; they disappear in the ensemble and play only the rôle of notes in the prodigious color scheme of the whole, which is always one of those indefinable mixtures of ideality and reality that constitute the true creative masterpiece. Turner is a dazzling and enrapturing genius, and yet it may be objected that in his work the ideal encroaches too extensively upon the domain of the real—in other words, that he departs too far from nature. His is not the simple eye which Lavater invokes, that simple eye which sees objects as they are, neglecting nothing, yet adding nothing. Turner adds a great deal to nature, glorifying and magnifying nature's effects with a splendid exuberance of tumultuous or serene creation. See, for instance, No. 538, "Rain, Steam and Speed;" No. 505, "The Bay of Baïæ;" No. 508, "Ulysses Deriding Polyphemus," and No. 535, "The Sol di Venezia Going to Sea." But in so doing he has revealed to us new delights in the contemplation of nature, more especially in all that belongs to the impalpable, like the clouds, the clear sky, the backgrounds, the envelope, the shades, the effect of the air on the distances and of the full daylight on color.

In order to comprehend in a brief and general glance the development of the art of landscape painting, independently of schools, but as it is manifested in the works of great personalities, whose souls were in harmony with the soul of their epoch, the reader should remember the stages through which it has passed from non-existence into glorious perfection. In the works of the primitive masters in Rooms II., III. and IV. the figures are painted against a gold background; the Florentines substituted fair green and flowery fields and blue distances for this hieratic splendor of precious metal; Lippo Lippi, Botticelli and Leonardo painted ideal blue hills and fancy rocks suggested by nature, but not observed either in form or color; Titian was the first to paint natural landscape; the Dutch, in their prosaic and patient study of their real surroundings, produced the faithful and unpoetical landscapes of Hobbema and Ruysdael; meanwhile, Claude, Poussin and Salvator Rosa created classical landscape, which is an idealization of general and superficial visions of nature in harmony with the æsthetic sympathies of the times; then came the simple English painter, Gainsborough, who copied nature as Hobbema did, but with more fulness and delicacy of vision, working independently of traditions and seeing as none had seen before. Of Gainsborough's landscape Ruskin says: "They are rather motives of feeling and color than earnest studies; their execution is in some degree mannered and always hasty; they are altogether wanting in affectionate detail, and their color is in some degree dependent on a bituminous brown and conventional green, which have more of science than of truth in them." Next came Constable, the painter of English lowland scenery, English homes, dewy pastures, dewy trees, the painter of nature in her nude reality, a poet withal, delighting equally in the beauty of repose and in the drama of the elements. From Constable springs the whole modern school of landscape both in England and in France, a school based upon the careful, respectful and yet poetical study of nature.

THEODORE CHILD.



## THE PAINTER OF THE STREET ARABS.

MR. J. G. BROWN GIVES SOME REMINISCENCES OF HIS SUCCESSFUL CAREER, AND TALKS ABOUT HIS YOUTHFUL MODELS.

**A**T a window wreathed with Virginia-creeper, in the only room in a New York studio building which enjoys a pleasant outlook over gardens and house-tops, the painter of American child life is in the habit of sitting when his models have taken their departure, and he is in a mood for reviewing his day's work, or thinking over that of the morrow. There a representative of *The Art Amateur* had the good fortune to find him, and engage him in reminiscences of his life's work.

"I was born in the north of England," he began, "in a picturesque country of which I have but vague memories, in the neighborhood of Newcastle-on-Tyne. I may have been inspired by my surroundings; but certain it is that I do not remember the time when I did not draw. Nevertheless, my parents did not give me any encouragement. My father was a lawyer, and a man who understood little and cared little about art. So, being thwarted in my desire to learn engraving, and determined not to study law, I bound myself as apprentice in a glass house. I served seven years there, and learned the trade thoroughly.

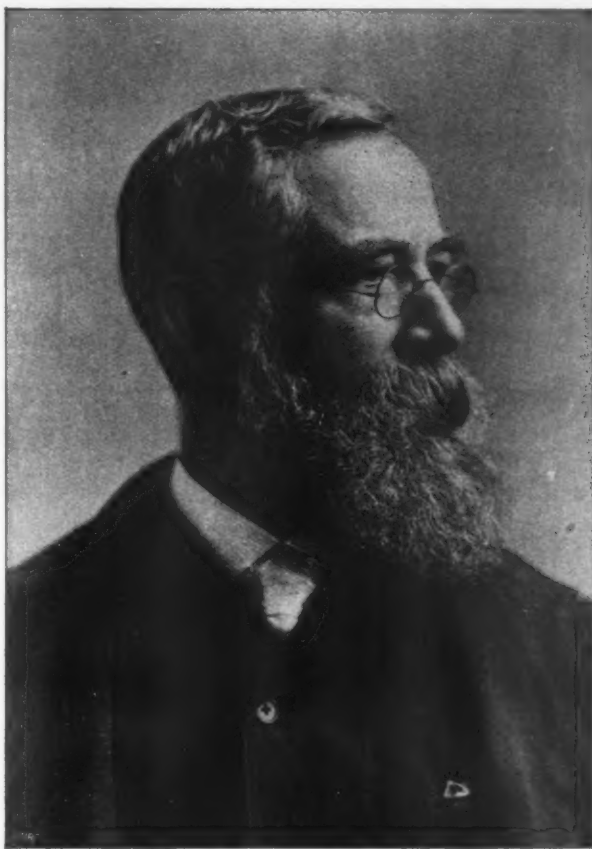
"But my desire to draw remained; and finding that my amateur efforts did not compare favorably with the work of my father's office boy, who went to a drawing-school in the evening, I also became a pupil at the same establishment. When I had served my time as apprentice, and was practically my own master, I left home for Edinburgh, where I obtained work in a glass house, and continued my studies in the Royal Academy. I remained in Edinburgh thirteen months, gained a prize for my drawings from the antique, and then went up to London, where, however, I did not settle. Emigrant songs were the rage in London that season; everybody was singing them, and they fired me with the idea to try my fortune in America.

"I landed in New York in November, 1853, obtained work in Brooklyn, and, to make a long story short, married my employer's daughter. My father-in-law had more respect for my artistic talents than my own father, and, following his counsels, I took a studio at the corner

he had left; so that, at the outset of my career, instead of the substantial backing that I had reason to expect, I found that I had his family to take care of, which I did, painting portraits whenever I could get that sort of work to do, and, when portrait painting was slack, composing little pictures of children. These last caught the attention of some picture-buyers, particularly Mr. John H. Sherwood. He not only bought, but he talked about his purchases, so that he gave me a reputation for painting that class of subject which has stuck to me ever since.

"By 1860 I was so well established that I was enabled to remove my studio to New York, and to this building. It was then rather difficult to get a room here. But, luckily, George H. Boughton was just starting for England, intending to be away for a year, and I took his studio, expecting to give it up to him on his return. But it was thirty years before he came back. We met at the Lotus Club, he being the guest of the evening; and though my hair was changed from black to gray, and I was otherwise quite transformed in appearance, he immediately recognized me when, having requested that I should not be introduced to him, I went up and shook hands.

"Well, there you have the history of my life. It has been much the same ever since. The bane of my existence are my models. They will change their dress, as though to show the extent of their wardrobe. Being cautioned expressly on Saturday, and told to return in the same fustian jacket, your boy will appear on Monday morning, if he appears at all, in a red woollen shirt. And they are constantly having their hair trimmed—perfect dandies! I procure models through other models. The older boys bring their acquaintance, and I have a constant succession of new types to choose from, served up to me, fresh every morning, like buckwheat cakes. I only hope they are not too great a nuisance to my brother artists, who occasionally complain of broken windows and chalked doors. But, what will you have? Boys that are well brought up are not picturesque. I never make use of trained models, except for practice,

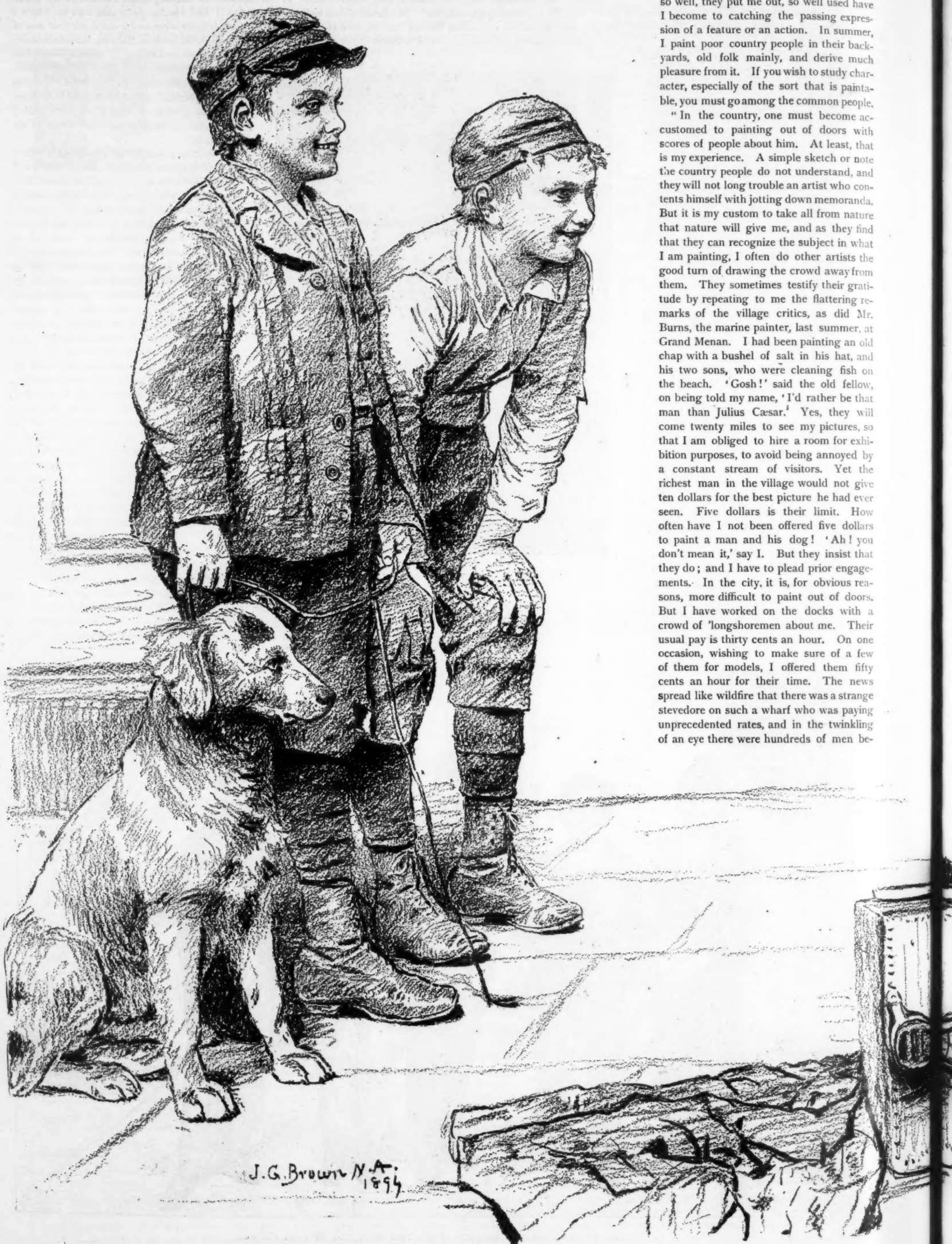


PORTRAIT OF J. G. BROWN, N. A.



"THE PASSING SHOW." DRAWN AFTER THE PAINTING BY J. G. BROWN.





or when I wish to paint a girl. They pose so well, they put me out, so well used have I become to catching the passing expression of a feature or an action. In summer, I paint poor country people in their backyards, old folk mainly, and derive much pleasure from it. If you wish to study character, especially of the sort that is paintable, you must go among the common people.

"In the country, one must become accustomed to painting out of doors with scores of people about him. At least, that is my experience. A simple sketch or note the country people do not understand, and they will not long trouble an artist who contents himself with jotting down memoranda. But it is my custom to take all from nature that nature will give me, and as they find that they can recognize the subject in what I am painting, I often do other artists the good turn of drawing the crowd away from them. They sometimes testify their gratitude by repeating to me the flattering remarks of the village critics, as did Mr. Burns, the marine painter, last summer, at Grand Menan. I had been painting an old chap with a bushel of salt in his hat, and his two sons, who were cleaning fish on the beach. 'Gosh!' said the old fellow, on being told my name, 'I'd rather be that man than Julius Caesar.' Yes, they will come twenty miles to see my pictures, so that I am obliged to hire a room for exhibition purposes, to avoid being annoyed by a constant stream of visitors. Yet the richest man in the village would not give ten dollars for the best picture he had ever seen. Five dollars is their limit. How often have I not been offered five dollars to paint a man and his dog! 'Ah! you don't mean it,' say I. But they insist that they do; and I have to plead prior engagements. In the city, it is, for obvious reasons, more difficult to paint out of doors. But I have worked on the docks with a crowd of 'longshoremen' about me. Their usual pay is thirty cents an hour. On one occasion, wishing to make sure of a few of them for models, I offered them fifty cents an hour for their time. The news spread like wildfire that there was a strange stevedore on such a wharf who was paying unprecedented rates, and in the twinkling of an eye there were hundreds of men be-



fore me. A fireman, who knew me by name, and who must have thought that I was in danger of being mobbed, called out from the edge of the crowd, 'What is the matter? Is there any trouble, Mister Brown?' 'If there were any trouble here,' I answered, 'you and I could do very little.' At this the crowd laughed, and listened to my explanations good-humoredly. But in single combat I could give a good account of my man, even now." The painter has a splendid muscular development, and is more active than many men of half his years.

In answer to some questions about his method of working, Mr. Brown said that he always composed his pictures, and often made as many as eight or ten sketches in charcoal of some idea that had occurred to him before fixing on the shape that he would give it. Then he went in search of his models, and, as he was not easy to please, it might be months before he would find them. It was not practicable to paint compositions out of doors; but he took care to paint everything in his pictures from nature. "I begin with a charcoal sketch from imagination," he said, "and fix upon my action and grouping. Then comes the model, and a few minutes suffice to put nature into my sketch. That ends work for that day. If the main lines cannot be secured in a few minutes, they cannot be got at all, for after that time your boy will pose like a dying calf or a stick of wood. The next day I paint the head—nothing more; and in three or four days I have finished with that model. Meanwhile, those that are to be next him in the group have been posing beside him, though I have not been painting from them. I take pains also to get something of the exact value and local color of the intended background to pose them against, and for the picture that is now before you I have had the platform painted of the color of the flags on the sidewalk. If I were to stand my boy upon the carpet, I might never strike the exact relation between his feet and the flagging. I believe in composition. Otherwise, how should a picture be better than a photograph? But I believe also in a large measure of realism; and my pictures, a hundred years from now, will show, at least, just how the street boy of 1860 to 1894 looked and acted. The great trouble in composition is to attain the requisite unity and variety and yet avoid any appearance of an arrangement. To that end each part is studied, until I know to a hair's-breadth where every outline is to fall."

These last remarks were in reference to the picture of which we present reproductions of some of the charcoal studies. A crowd of boys have gathered on the sidewalk beneath a board fence to watch the performance of a boy in a pink shirt who is walking on his hands for their instruction and amusement. There are no less than fourteen figures in the picture, and each presents a different type, not only of features, but of character, and each takes a different sort of interest in the exhibition. The picture has attracted a great deal of notice for the variety of expression of the faces and attitudes, and its easy and natural grouping. Our portrait of Mr. Brown shows him as he is, unaffected, hearty, and simple. He is entirely devoted to his chosen genre in art, and whether at work, or talking about his work, he completely forgets himself in his interest in the subject.

If in shading a crayon drawing it gets to be too black all over, as is very likely to happen, the best way to reduce the tone is to lay the drawing flat on a table, sprinkle over it thickly crumbs of the pith of fresh bread, and with the palm of the hand roll them lightly to and fro across the drawing. They will take up the crayon evenly, reducing the tone proportionately in all parts of the drawing, without obliterating its forms. When the tone is light enough, dust off the bread-crumbs with a handkerchief or cotton rag, revive the high lights by more vigorous use of bread pith or rubber, and strengthen the more positive darks with crayon.

THE very best model cannot be expected to remain perfectly still for the whole of the twenty-five to sixty minutes that he poses. There will be at least the movement of respiration, and, toward the end of the pose, the muscles will flag and the body sink, and the look of animation with which he began will be gradually lost. The most important work should, therefore, be done at the beginning of each pose. The first fifteen minutes should be given to establish the points of the figure, to mark the action, the relief of the muscles, the place of the shadows, high lights and half-tones. The rest of the sitting can be devoted to the study of values. It is

well to keep the drawing a little lighter than the natural tone; that is to say, if one is working in crayon. In charcoal it does not matter, for it is as easy to make a tone lighter as it is to make it darker. Still, one should always remember that the general tone of the body is rather light.

IN comparing the portraits of Reynolds, Gainsborough, and Romney with certain of those of the English portrait painters of to-day, as represented at the late remarkable London exhibition of "Fair Women," at the Grafton Gallery, a critic remarks that what must strike the modern portrait painter very forcibly, on a general review, is the cunning with which the last century masters reduced their task to the simplest terms. "The modern is apt to complicate the painting of a character, the getting of a likeness and a picture at one blow, a task already difficult enough in all conscience, with some further complication, such as painting in conflicting lights or out of doors. The old men posed their sitter in a concentrated studio light, with the regular red curtain or an equally conventional tapestry of sky

behind the head. They knew beforehand the exact composition of tones and colors, the system of relief, and so on that their picture would depend upon, and thus were free to devote themselves to grasping character and refining upon creamy whites and silvery flesh tints. The modern, like Mr. Herkomer, too often gives himself a task needlessly difficult, and which in the end he is forced to dodge. The whites of the dress and background are not, after all, very white, and the flesh is brown. One is struck also with the science of pictorial pose and pictorial movement possessed by the ancients. It is a secret of elegance and dignity that too often escapes the modern, and leaves his portrait like an awkward photograph."

"THERE is a notion among painters that objective force is inconsistent with poetic representation," said the late George Inness. "But this is a very grave error. Poetry is the vision of reality. When John saw the vision of the Apocalypse, he saw it. He did not see emasculation, or weakness, or gaseous representation. He saw things, and those things represented an idea."



STUDY IN CHARCOAL, BY J. G. BROWN, FOR HIS PAINTING, "HEELS OVER HEAD."

## THE HOUSE.

## THE HOME OF MR. GEORGE INNESS, JR.

THE house of Mr. George Inness, Jr., the son of the famous landscape painter whose unexpected decease we

business may enjoy a showy and effective interior, but hardly the artist, whose eyes crave quiet, broken tones, and delicate, unobtrusive forms. One whose working day is given to the interpretation of the mystery and apparent wildness of nature finds even an excess of orderly arrangement grateful in his hours of rest. It is

reflections, by the dresses of the inmates, by the colors of bric-à-brac, of old furniture, of flowers, of pictures, of table-ware. It may, indeed, be laid down as an axiom in interior decoration, that the more simply the larger surfaces are treated, the more effectively these accessories will tell.

WHEN a door does not shut easily because it drags upon the door-sill, the common practice is to plane away the sill. But that is seldom necessary. It is much better to take the door off the hinges and give it a few taps against the ground on the side where it drags, which closes up the joints on that side; or, if that prove insufficient, a small roller can be put under the door at the proper point to raise it just enough from the floor.

SITTING upright in a chair does not rest one; on the contrary, it requires muscular exertion to maintain the equilibrium. Neither does the little support which is sometimes given to the back at some point along the spinal column permit much rest or comfort. In an article in *Science of Nature* a writer says: "The spinal column is inserted in the pelvis, not in the form of a straight line, but of a curve. This inflection on the part of the backbone imposes on it the necessity of a continual balancing movement, the centre of gravity being shifted every time the head sways to one side or the other." Many chairs furnish no support for the head or loins where it is most needed. Between the head and the loins the muscles of the back form a curved line more or less prominent in different individuals, and of this part of the body the shoulder-blades alone are in contact with the back of the chair. How, then, is it possible for a chair or seat with a rigid back to accommodate these constantly varying conditions of the human body, and any and all people? It is a physical impossibility, and people have had to adapt themselves to the form and character of the chair they sit on.



THE HOME OF MR. GEORGE INNESS, JR., AT MONTCLAIR, N. J.

commemorated last month, is situated at Montclair, N. J., and is a typical artist's dwelling. It is in the Colonial style. The exterior shows a simple, well-balanced façade, with wide veranda and portico, and a "decked" roof in the good old New England fashion. It is painted dull yellow, with cream-colored members and columns, a scheme which is found peculiarly suitable to the Colonial style of architecture, which demands light colors to emphasize the delicate ornamentation and exquisite proportions which are proper to it. A similar scheme, based upon a pale dull yellow, is carried through the principal rooms of the interior.

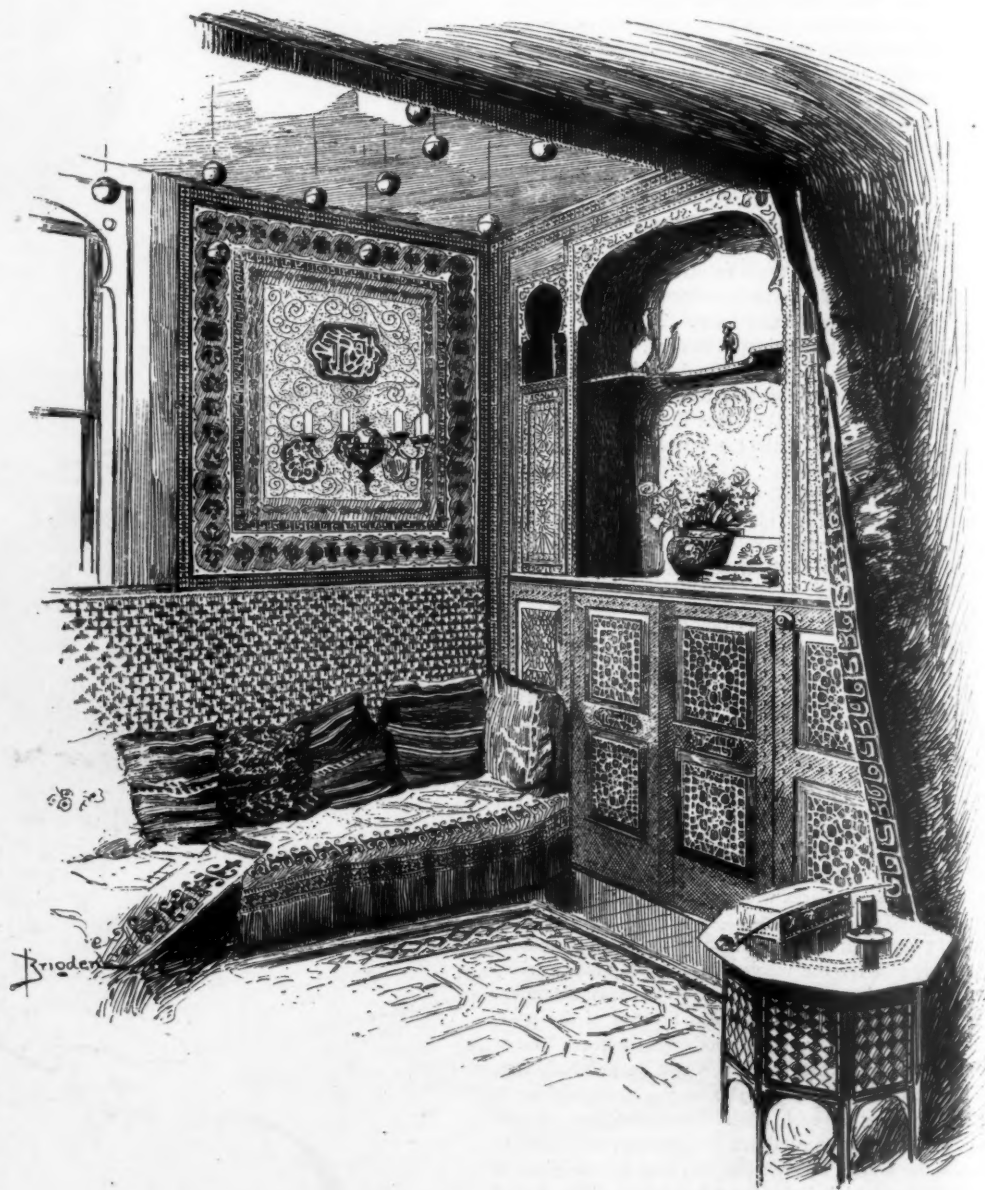
The smoking-room is an exception. It has been decorated in Oriental fashion by Mr. Inness himself, and its rich coloring affords an agreeable contrast to the pale, refined tones used elsewhere. The woodwork is of a deep reddish brown, with conventional ornamentation in pale yellow, giving the effect of box-wood inlaid upon walnut. The tiled dado, the painted recess, and the wall panels are in Moorish designs in dark blue and dull rose. A warm sepia is occasionally introduced, as in the cartouches in the midst of the large panel above the sofa, which is strewn, like an Eastern divan, with many colored silken cushions. A number of ostrich's eggs are suspended from the ceiling.

The hall, with its delicate Ionic columns and its staircase screen of spindle-work, is a delightful adaptation of Colonial ideas to modern requirements. The paper is a dull gold, the woodwork is painted of a cream tint, darkened by the addition of a little raw umber, and afterward glazed, giving a gloss like that of enamel. In the rugs and the stair-carpet a dull yellow ground is varied by patterns in blue and dull rose, the colors which, as we have seen, are dominant in the smoking-room. On the right is the drawing-room, with a relief group of Mr. Inness's children by the sculptor, J. S. Hartley. The open door in the centre of our illustration looks into the dining-room, which, it will be perceived, is treated in the same style.

Our fourth illustration presents the music-room, which has a frieze of plaster casts of Luca della Robbia's dancing and singing children. The panel over the mantel and the figures at the corners are by Mr. Hartley. The high panelled dado and the other woodwork is still of a light buff, like the hall; and even the portières are of dull yellow, with the lower half patterned in a darker tone of the same color.

It is worthy of remark that Mr. Inness, himself a painter of reputation, a lover of striking effects and rich color, preferred a severe rather than a picturesque architectural style for his dwelling. It is a sensible choice, for we soon become deadened to the picturesque if we have it constantly before our eyes. The man of

to be remembered, too, that the seemingly monotonous color scheme given above is in reality varied greatly by



A CORNER OF THE SMOKING-ROOM IN THE HOME OF MR. GEORGE INNESS, JR.





HALL IN THE HOME OF MR. GEORGE INNESS, JR., AT MONTCLAIR, N. J.



A VIEW OF THE MUSIC-ROOM IN THE HOME OF MR. GEORGE INNESS, JR.

## INTERIOR DECORATION IN BURNT WOOD.

A PIONEER ARTIST IN THIS MEDIUM POINTS OUT THE MANY OPPORTUNITIES FOR ITS APPLICATION.

**EVERY** art student who studies abroad for a series of years sooner or later reaches a point where his individuality must assert itself—when with the technical knowledge gained at 'the Academy' he must either

be able to produce something original and personal or be content to remain a slave of 'the Academy' to the end of his days," said Mr. J. William Fosdick when asked how he came to take up burnt-wood etching, in which work, I need hardly say, he has earned for himself in America a national reputation.

"I found myself at this critical point not many years ago in Paris," Mr. Fosdick continued. "I was not at all satisfied with the progress I had made in painting. While still undecided as to which way to turn, a friend induced me to return to America and decorate a hallway in his house by what was then called the 'poker' process. I had, as a school-boy, often earned pocket money by burning poker pictures at the kitchen fire. Accordingly I turned my mind to this really serious piece of decoration, and was fortunate enough not to make a failure of it.

"I went back to Normandy and to painting the peasants and their farms. But one day, like an inspiration, came the thought, Why not make a serious study of the burning of wood as a means of decoration? Why not burn into the smoking fibre of the soft wood the beautiful, accentuated line work and flat tones of pure decoration? The idea came to me one day in Paris while wandering among the charming old, low-toned ivory tablets and other low relief sculpture of the Cluny Museum. I determined to take up the art of burnt-wood etching, and to pursue it as seriously as I would that of painting.

"Why not," I said to myself, 'try to embody in this art something of the poetic sentiment of Botticelli, Luini, and Filippo Lippi, with the beauty of line of Albert Dürer?' The perfection of the Italian Renaissance and the picturesqueness of the old German and Flemish were all inspirations in this work of trying to see what could be accomplished in decorative work without color.

"I do not mean that I intended to try to copy these masters. Not at all. What I wished to acquire was something of their sentiment and power of expression, while avoiding their mannerisms.

"With the true decorator the idea must dominate the execution. Of course there must be no slighting of drawing or composition; but let these be ever so perfect, without the strong, poetic motive they are meaningless. The great charm of the Renaissance as well as of the pre-Raphaelite school is that their masters always managed to express an idea.

"When I took up burnt-wood etching, I knew nothing of the platinum point, but worked with the primitive

tool ploughing its way through the uneven fibre of the wood, and meeting with more opposition than it does from the platinum point, gives a rugged vigor and picturesqueness of effect not often achieved with the more modern implement. With the rounded platinum point you are too apt to get a certain uniform wooliness of line. Much of the charm of the art lies in the wonderful accidental quality of broken line work. If you perfect your instrument too much you lose this, unless, indeed, you have the touch of a genius, and a genius can work with any kind of a tool and work wonders.

"The best wood to use is as near white as possible, for it affords the greatest range of tones and the strongest contrasts. It should be close-fibred and it should be soft, in order to burn readily. I have had most success with the French or Lombardy poplar. In America and England it is rather hard to get, so I have used the ordinary white wood, which has a greenish-yellow tinge. I do not think that it will ever take quite the rich old ivory tint of the French poplar. Holly burns pretty well; it is hard, though. I also sometimes use bass-wood.

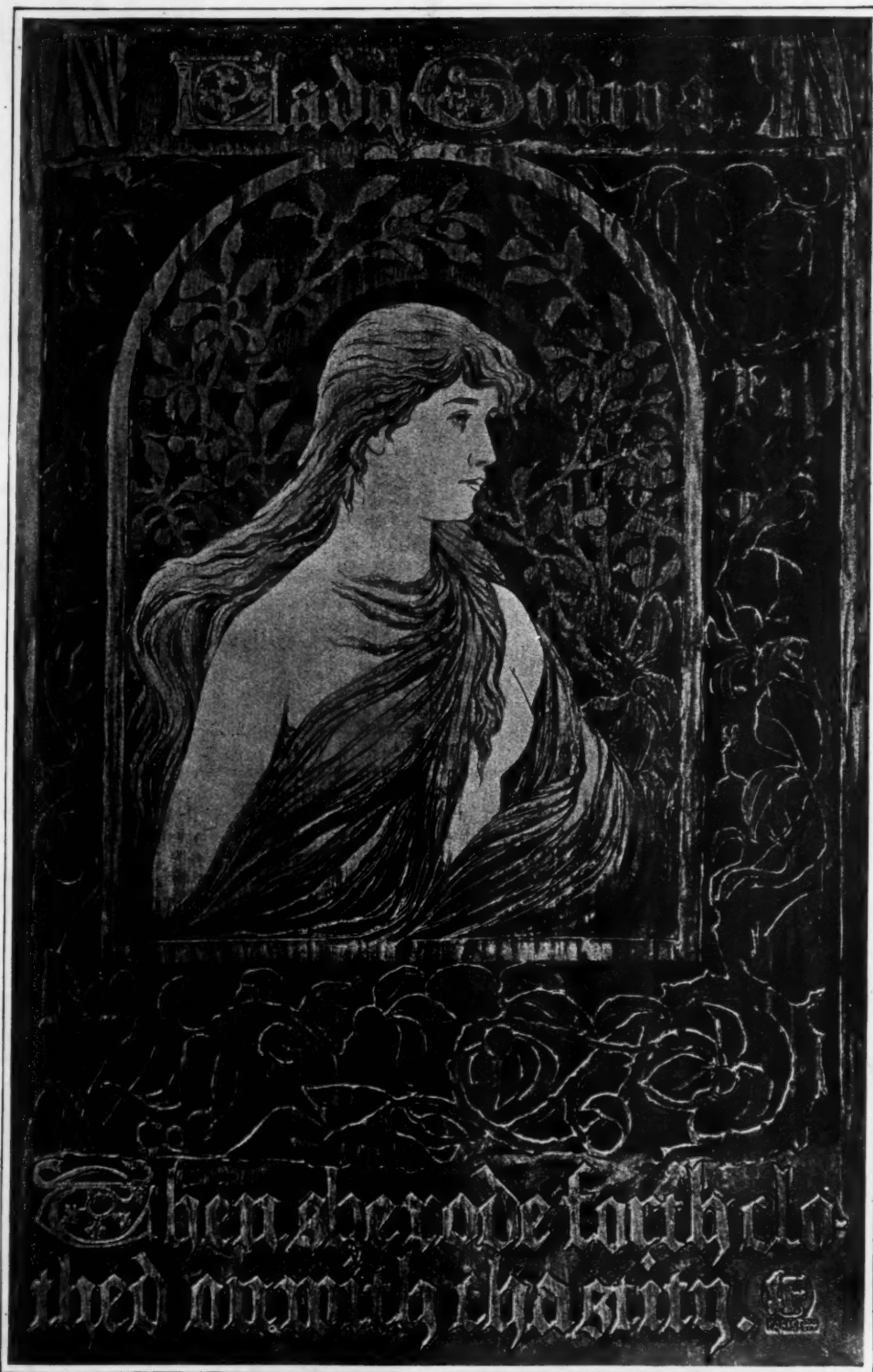
"The kind of wood you should use depends greatly upon the size and character of your decoration. For the frieze of a room or a large panel to go over a chimney-piece, soft wood would be best, for it would allow of bold treatment of lines. But if you were intending to ornament a jewel box hard wood would be best, because it lends itself to the most delicate work. You can make upon very hard wood a line as delicate as the finest produced by an etcher with his needle upon the copper plate.

"Burnt-wood decoration is rather slow work. It is more allied to carving or etching than to painting. I go over and over my work, as the etcher bites and rebites his plate. I deepen a tone here by reburning, or I work it off with my emery-cloth or sandpaper, and re-burn it. This is a little secret of technique which I have never told before.

"In burnt-wood work any tendency toward modelling or high relief should be repressed. Indeed, in all surface decoration the best effects are obtained by the use of flat tones in combination with graceful lines. Especially in this art should the accentuated line predominate, and finicky attempts at realistic detail be avoided.

"The rich quality of old carved ivory may be given to a panel by burning the background and keeping the figures light; or, if you prefer, you may reverse the process, leaving the ground light.

"The simplicity and purity of this medium seem to



DECORATIVE PANEL IN BURNT-WOOD ETCHING. BY J. WILLIAM FOSDICK.

bit of iron heated at my little forge. The platinum point is, as you probably know, a surgeon's cautery, which has been applied to this artistic use. For some time I believed the old way to be the best, and in a previous talk with a writer for *The Art Amateur* I strongly advocated it; but I found that one could work much faster with the platinum point, because it was always hot, and besides it kept an evenness of tone otherwise not easily preserved. Still the old tool has special virtues of its own. The irons I had made for my use had an angularity that gave delightfully irregular lines. The



me to commend it especially for decoration of a subdued and refined kind. How charmingly its rich, low tones would fit it for church interiors! What could be better for the adornment of a chancel in an Episcopal Church, for instance, and how beautifully it would work for a memorial tablet! Its appropriateness for the interior decoration of the great ocean steamers, as well as for private houses, has already been practically demonstrated. It harmonizes perfectly with the antique oak of a dining-room or library. In such rooms historic portraits might be let into the walls, and what could be better and more permanent than a burnt-wood frieze! For a Louis XVI. parlor, the beautiful tints of an 'old ivory' panel would combine delightfully with hangings of gray-blue brocade.

"The burning of wood seems to be one of Nature's arts. The Japanese employs the hot iron for permanently tinting his bamboo; even the savage uses it for tracing designs upon his wooden domestic utensils. Yet, although it is so simple that the aborigines employ it upon the handles of their weapons, it is susceptible of being carried as far as any medium of expression we have in the graphic arts. Think how wide, too, is its scope—from the delicate traceries for a dainty jewel-box to the bold frieze or panel of a spacious library or altar decoration.

"Instead of copying his designs, the earnest worker in burnt-wood etching will, as soon as he is able, try to make his own compositions. In this way he will not only help to elevate his art, but he will make his own work of more value, just as the original artist with the brush occupies a higher position than does the copyist."

A. E. IVES.

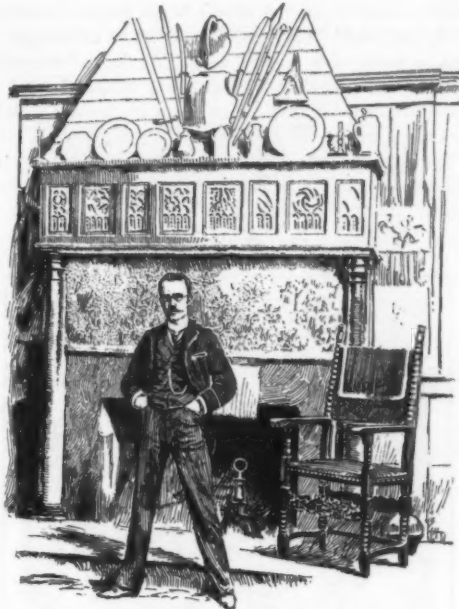
#### SOME HINTS AND CAUTIONS.

PERSONS about to build or to remodel their houses will thank us for the hint to visit the yards of the companies and persons who undertake the removal of old buildings, and who sell for a fraction of their cost marble and wooden mantels, doors, windows with their frames, and shutters, wall panellings, and, in general, all the larger ironwork, woodwork, and wrought stone of the buildings that they take down. It is well known that some of the most beautiful "colonial" and other mantel-pieces which now adorn certain remodelled houses in New York were "picked up" by Mr. Sanford White in the yards of a house-wrecker on the East Side near the river. Such chances are constantly occurring.

In their hurry to inhabit houses scarcely finished, people often expose themselves to danger of catching neuralgic and rheumatic affections from the damp of the walls. There is a simple means by which each room may be tested separately, and those rooms which are still too damp to be safe should be kept empty of furniture and open to draughts of air. It consists in taking about a pound of dry quick-lime and placing it in an open vessel in the middle of the room. If, after

twenty-four hours, it is found to have increased in weight so much as one hundredth part, it shows the room to be too damp to be safely used. But as there is usually some moisture in the air, part of which is absorbed by the quick-lime, a slight increase, say one fourth or one fifth of the above, need not be taken as evidence of dampness in the room.

WHEN a room remains obstinately damp, though properly aired and heated, the fault is most likely due to



J. WILLIAM FOSDICK, PYROGRAPHIST.

the situation and construction of the building. Nevertheless, a great amelioration, if not an entire cure, may be effected by using a specially prepared mortar and finishing plaster. The ordinary plaster, which is too porous for use in such situations, must be chipped away; and if the wall is of brick or stone, the old mortar must be pried out to a good depth, then the new mortar must be put in its place with the point of the trowel. This mortar is to be mixed with good cement in equal proportions, and the finishing coat must be of pure cement. When the latter is quite dry, it should be treated with the following solution, hot: Linseed oil, two parts, by weight; white wax, one part; white lead in powder, one part. It is best to make a sufficient quantity to cover all the walls of a room at the one operation, which should be repeated until the wall will absorb no more of the solution. The wall can then be papered or painted in the usual manner. Many houses that are practically uninhabitable through damp may be

made perfectly healthy by this means. When the damp attacks only certain parts of the wall, a complete replastering is seldom necessary. It is sufficient to heat the spots affected with the little portable apparatus used in encaustic painting, and apply one or several coats of a hot solution of white wax in spirits of turpentine, the medium used in that kind of painting. It is one of the advantages of decorations in encaustic, that, when properly done, they form an effectual preservative against damp.

It is just as dangerous to live and sleep in a room freshly painted as in a damp room. The white lead, which is used in most of the tints employed for walls and wood-work, is very apt to get into the system and cause disorders analogous to the well-known "painter's colic." The room should be well aired, and should not be inhabited until the smell of paint is no longer to be detected. A little sulphuric acid poured out into three or four kitchen plates placed on the floor of the room will materially aid in getting rid of the odor.

"It is the best possible sign of a color when nobody who sees it knows what to call it," says Ruskin. This is well to bear in mind in planning interior decoration.

IN painting the outside of your house or in papering your walls inside, do not suppose that the color you select from a book of samples of plain ingrain papers will look at all the same when you see it spread over the whole surface to be covered. You will surely be disappointed if you do.

YOU need not always use positive colors to get brilliant effects. If you would test this assertion, examine the most gorgeous old Persian or Turkish rug and note how the brightest red, blue, yellow, or green will pale beside the normal standard of the same color.

As we have before remarked, there are colors to be avoided in wall-papers—on sanitary considerations—particularly those chosen for bedrooms. Chrome yellow is the most brilliant yellow used in the trade, but is very dangerous, as it is simply chromate of lead, and all salts of lead are injurious. For the same reason, red lead, often used in cheap papers, should be avoided. Scheele's green, or emerald green, is a combination of binoxide of arsenic and binoxide of copper, and, of course, very dangerous; and Prussian blue, containing sulphate of iron, is also to be rejected.

THOSE who devote themselves to pyrogravure or to other artistic work in wood should know that white wood may be stained to almost any color by means of the dyes used in printing and dyeing textiles. By their aid an object decorated in pyrogravure may be made a colored bas-relief without hiding the surface of the wood. It is also better to treat carvings in this way than to paint them.



DECORATIVE PANEL IN BURNT-WOOD ETCHING. BY J. WILLIAM FOSDICK.



## A NEW HOTEL RECEPTION-ROOM.

By throwing together a corridor and some of the adjoining rooms, a new reception-room has been made on the second floor of the Fifth Avenue Hotel, which has offered quite an unusual problem in decoration, especially in the treatment of the ceiling. The room is very long, narrow, and low, the ceiling being only fifteen feet from the floor, while the extreme length of the room is about one hundred feet. It is fairly well lit by a large window at one end and by several windows in the side wall toward the other end. The architects (McKim, Mead & White) have divided the wall space into large panels of a dead white, framed by decorated mouldings picked out with gold. There is a narrow, richly gilt cornice, along which is disposed a row of electric lights. The principal problem was the ceiling. The architects had intended to divide it into compartments, each to be painted with some mythological or allegorical subject. In view of the extreme length of the room, which makes it impossible to view the ceiling as a whole, this would have been a very sensible arrangement, were it not for the lack of height. It was felt that the heavy mouldings necessary to separate the different compartments would have a crushing and depressing effect. It was, therefore, finally determined to treat the whole ceiling as far as possible as one picture. It is believed to be the largest ceiling so treated in the United States.

The work was intrusted to Mr. Robert Reid, who for the very short time that was allowed—a little over a month—has produced a remarkably successful ceiling. He has imagined nearly the entire space open to the sky, bounded by a strip of flat roof—which is suggested by a painted cornice and balustrade. The sky is a light, aerial blue, flecked with thin clouds, and it is quite successful in giving an appearance of height to the distressingly low ceiling. At the ends the roof-terrace is supposed to be wider than at the sides, and here are placed two groups of figures which symbolize the cosmopolitan position of New York. At one end, a handsome, richly dressed woman, enthroned under a sort of canopy, represents the Empire City. To right and left of her are handsomely dressed women and children, representing the principal civilized nations of the earth; and among them are other figures in classic costume, standing for the arts and sciences, literature and commerce. There faces her at the other end of the long room a gilded figure of Victory, and other pretty women and children. The marble spires of the Cathedral and the tower of Madison Square Garden rise above the two groups of figures in about the positions in which they might be seen were the roof really open, and yet nearer the floor than it is. This little bit of what a literary critic would call "local color" and the realistic modern dresses of the principal figures do not appear (as they so easily might) incongruous with the half-draped Mercury, the geni, and the muses. This evidences a taste and judgment that are anything but common. The coloring is very pale and brilliant, violet, lilac, pink, and bright cherry red tones predominating in the dresses and other accessories, and pale blue and white in the greater part of the ceiling. This very high key was, of course, necessary to give any idea of height, owing to the white and gold of the walls; still the several tones are pleasantly varied, and there are no crude contrasts. The unusual difficulties taken into account, Mr. Reid is to be congratulated upon the measure of success which he has attained in this enormous work.

To clean a delicate relief or statuette in plaster, the best way is to give it a coating of warm starch applied with a soft brush. The starch, when it dries, peels off and takes all dust and grease along with it.

GILDING may be readily done with gold in powder applied with a little cotton wool. The design to be gilded must be painted over first with the mixture used in the trade which is sold by all color dealers. The work can be burnished or left matt, as required.

A HOT solution of verdigris will color marble green. Yellow may be obtained with orpiment dissolved in ammonia; various reds, with carmine and aniline purple; blue, with sulphate of copper.

## TALKS ON EMBROIDERY.

## V.—SUGGESTIONS FOR TRANSFERRING DESIGNS.

THE processes of transferring designs are purely mechanical, and any one who has a little skill can learn to mark off drawings on fabrics for embroidery.

Those who have tried and failed, as well as those who have accomplished the work, can see at once the great advantage of marking for one's self. In the first place, it is seldom if ever that a drawing is absolutely adaptable to the object to be decorated, unless made purposely for it; yet often it can be rearranged to suit, or parts of it may be used. Again, unfortunately the drawings found in the stamping books of most of the stores are far from artistic, and are besides sure to be common from the great number of copies sold.

Some houses employ designers, and you have only to indicate what you want to have it artistically carried out; but this, though satisfactory, is expensive.



CONVENTIONALIZED IRIS FOR EMBROIDERY OR EMBOSSED LEATHER.

Those who use The Art Amateur designs will find that they have the easiest of all ways of transferring very near at hand. The qualities essential to designs for embroidery, pointed out in the "Talks" in recent numbers of the magazine, are always to be found in them; but our present purpose is to describe the most direct way of transferring, so as to have firm and complete lines, dark enough to show through materials which are not absolutely heavy or dense in color.

The best way to transfer is to trace the design. On lawns and light materials this is easy. Use a soft wood drawing board covered with several sheets of white paper, which turns over the edges and is pasted on the back. Place this on a table which has a side light from the left. Avoid a cross light, as it prevents the drawing from showing through. Often, by partly covering the place where the lines should be seen with the left hand as you draw, they will show more clearly. It is not safe to hold the board, for the design or the material may slip. Lay the design upon the board; over this the material; then adjust the latter so that the drawing will fall in the desired position. By moving your material about you will find many new ways of adapting the study which would never have occurred to you when comparing the drawing and fabric separately. When all is satisfactorily arranged, fasten the design and the tracing paper firmly together, and to the board at the same time, with thumb tacks or pins—the latter are better, as you will need more than one at each corner. Put

them in perpendicularly, as many as are necessary to hold the work firmly. Use a No. 4 pencil, with a very sharp point. You do not need a black outline if you have a steady and complete one. Soft pencil markings will rub out and soil the material very much. If you are not going to finish the work within a short time, it will be better to use a fine sable brush and water-color cobalt in the tracing. This is the most satisfactory way to mark linens. They should be dampened and pressed first to give a gloss to the right side, which will take the paint well if the brush is used as dry as is convenient with keeping a good point. This brush tracing gives a fine, clear line, which is a real pleasure to work over. When the fabric is heavy, it is necessary to transfer by a method which entails more work.

First trace the design with a soft pencil on thin paper. This time lay the material on the board first and the traced pattern face downward on top of it; pin all to the board as before, and retrace the pattern as it shows through to the back of the paper, with a fine pointed hard pencil. Remove the paper, and the transferred impression will be found on the fabric. It will now be necessary to follow this impressed outline either with pencil or brush again to secure a perfectly true and lasting drawing on the piece to be embroidered. If you object to reversing the original design, as this process will do, one extra step must be added. After you have traced the drawing on your thin paper, turn it over and follow round the lines; then there will be graphite on both sides, and either can be used.

If you are likely to use a pattern a number of times, it may be worth your while to trace it on the transparent Boston Bond paper. Lay it over a pricking cushion, and prick the outline with a fine needle; when you have it so perforated you can stamp it as often as wanted with pounce.

Another and always satisfactory way of transferring is by using the transfer or impression paper prepared for the purpose. It is the best method to use on heavy silks and the close "butcher's linen" which is generally the ground for heavy embroidery. The transfer paper is a sheet covered with a thin coat of wax—always use the best, as a poor quality is likely to rub. It is made in several colors, so can be used on any ground shade. White is best for dark materials, and blue or purple can be used on white grounds. The caution to be observed with this paper is not to press it with the fingers or in any way except on the lines to be transferred. Lay the fabric on the board first, next the transfer paper, face down; then the design, face up. Pin all firmly, and follow around the outline. If the material is very firm a sharp pencil will not make a line distinct enough. In this case the dull edge of a penknife may be used, not pressing heavily enough to cut out the pattern, although on some ivory materials this may be almost necessary. When the tracing is finished, remove the design and the waxed paper quickly, not dragging it off so as to soil the material; there is, however, little danger of this if the paper is good and the atmosphere not too warm. Where the outline is faint, complete it with the brush.

This last method is likely to cover all cases, and all sorts of fabrics may be marked easily by it.

L. BARTON WILSON.

THAT "a good seamstress is known by a short thread" has become a kind of adage, which some needleworkers take a complaisant comfort in repeating to a novice struggling with a tangling line and fast tangling patience. If, however, ancient authority may be disputed, we shall venture to say that this old saying is a fallacy. When skill has been acquired through practice, a long thread which is allowed to flow easily and guarded against catching in surrounding objects is much better. The constant interruption caused by threading the needle interferes greatly with the evenness of work and is likely to break the surface by the fastening necessary at both ends of a thread. If the thread commences to wear, its gloss and smoothness can often be restored by passing it quickly between the edge of the thumb-nail and tip of the forefinger. A strand of silk one yard long is not too much for a needle in a practised hand to carry. Any one who will acquire the habit of handling a long

thread will be repaid by the additional ease and grace the long sweep cultivates.





## FLOWERS AND PLANTS IN THE HOME.

## II.—PREPARATIONS FOR THE WINTER SEASON.

**I**N the autumn our flowers begin to droop and fade, and falling leaves remind us that all will soon disappear; then is the season to gather a few treasures to brighten winter rooms.

Many of us are tired of the old-time collection of pressed ferns and leaves, still the custom should not be too quickly condemned or lightly put aside. In the first place, many long walks must be taken and happy hours spent and remembered by those who have tramped through field and wood for specimens. And surely a stroll with such an object is better than aimless wandering!

At first it seems strange that for preservation the hardiest of ferns are not the most desirable. They are very like human beings in that respect, as we well know persons who seem quite vigorous often lack the greatest powers of endurance. So many of the most sturdy varieties of plants droop and pine when taken from their special environment.

In selecting ferns for transplanting or for pressing, choose delicate but healthful specimens—the lovely trailing fern, for instance, which is often offered for sale on the streets in some of our large cities; also the dainty lady-fern and maiden's-hair. A vasculum or tin box such as botanists use is a good thing for the fern-collector. In it plants may be carried a long distance. Still, an ordinary basket and a few newspapers do very well.

To press the ferns or leaves, place them between the paper or the leaves of an old book. Change them frequently for a day or two, that all moisture may readily escape. To hasten matters, heat the papers in the sun, or after filling them, run a warm flat iron lightly over the surface.

Leaves on the branches may be successfully treated with the hot iron, and will keep a long time. They will, of course, curl with age, but they are a most effective addition for the decoration of studio and study.

In a Boston studio I visited I particularly remember a great branch of oak leaves that partly hid the frieze in one corner of the room. What was my surprise later to find it the snug retreat of two dear little paroquettes! My hostess brought the birds from Europe, and the three were fast friends. They came at her call, nestling on head and shoulder, and then fluttered back to the oak branch that sheltered them from too curious eyes.

My attention was divided between the birds and lovely leaves, but I was so impressed with the beauty of the latter, that I asked if some means were not taken to preserve them, and the warm flat iron proved to be the secret. Too much of this sort of decoration would make our rooms unhealthy and depressing, yet, on the other hand, the coloring of some of nature's cast-off finery is more beautiful than in the perfect state.

But I confess that the less said of cat-tails the better, at least till one can forget some of the ghastly uses and imitations to which that long-suffering plant has been subjected. And until time has safely tided over some of these recollections, I think we would all rather think of them as "a reed beside the river, in the rippling current."

In considering any question, one is perhaps, too apt to think of it only in relation to his or her individual needs or taste. This is, of course, natural and often desirable; still a wider view is absolutely necessary if we would reach even a few of the many whose sympathy and interest we would claim in all plans or projects.

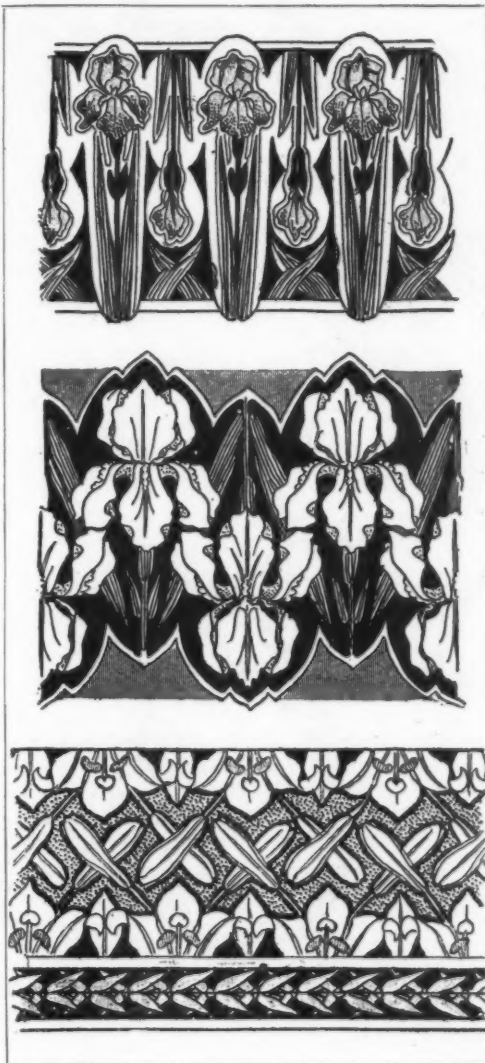
So in this simple scheme of placing and arranging flowers and plants, we should think of them in connection with "all sorts and conditions of men," and with reference to special opportunities and general surroundings. This, of course, as applied to the plants themselves, would mean the advantage or disadvantages of various climates, seasons, and localities.

In the luxurious South, with her many and almost constant glory of bloom, we need not turn at winter-time to the withered remnants of summer. But in colder regions, and particularly if one is unable to indulge often in hot-house favorites, there are many so-called "dead things" waiting to give pleasure to some one.

We all know the milkweed, with its sleek pods of down, each feathery particle cuddled close, until at some secret

signal they start as with life into a mass of fluttering loveliness. A nuisance, perhaps, lighting here and there in out-of-the-way places, but still so fascinating we would be loath to give them up. But in a measure the scattering of the seeds can be checked if the pods are gathered when quite green and allowed to dry in the house—putting them, if possible, where they can be allowed to remain undisturbed. An odd jug or vase of pottery, which is perhaps cracked and unfit for general use, can be made to do duty again, and give a little color and life to some dim corner.

Roxbury wax-work is beautiful in all its stages, from the green fruit to its slow development of brilliant red

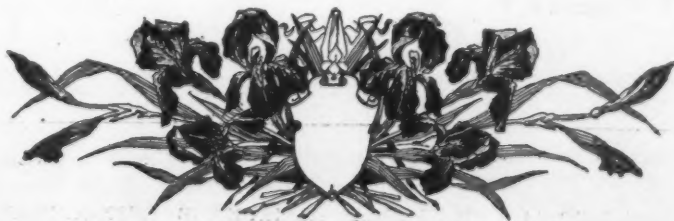


CONVENTIONAL TREATMENTS OF THE IRIS.

and orange berries that figure so often in Christmas wreaths.

The bay-berry is still another extremely decorative shrub—often the last year's growth is most attractive, and the small, thickly set berries turn an exquisite silver, keeping the color for months. To gather them, arm yourself with a stout knife, and cut in large quantities, removing all the leaves. Mass the fruit as much as possible, so as to concentrate the color. This can be placed effectively behind busts and pictures; it will not fall to pieces readily. Like the milkweed, it is best by itself, as it is sufficiently beautiful in form and color to stand alone. Numberless pretty receptacles can be made out of moss boughs and lichens which are particularly suited to all dried specimens. They are also far more artistic than the long-used rustic basket, with its inevitable coat of thick varnish.

Any good stout box will answer the purpose as a



foundation, after having received a coat of drab or dark green paint. Bore holes in either side, and adjust cords or chains.

Choose odd projecting bits of bark and dead wood, large twigs and moss. Hammer them firmly in place, using a little glue occasionally. When the sides are practically finished, hang the box within easy reach, and treat the underside in the same way. If living plants are to be used—and they should be wild things, by the way—have a perforated tin fitted as a lining to the box, as the moisture otherwise would cause decay. One of these baskets filled with ferns only would be charming, and just the thing for invalid fingers to arrange. Here also is a chance for the pressed ferns and leaves, which amid such surroundings could scarcely fail to be attractive.

Flower-stands may be made in the same way, really large branches being used for the support, braced if necessary by a small board previously fitted with castors. Here again the zinc or tin box must be used. These rustic stands are easily repaired and last a long time, and in simple, suitable places prove most satisfactory ornaments. Another less troublesome form of hanging basket is that made of wire, the sides filled with fresh green moss, and a very little sandy soil in the middle. Fill it with Wandering Jew, ivy slips, or ferns, and keep it well sprinkled, not letting it have much sun. A variety of these shapes may be bought at any florist's.

Another pretty fancy are the fern or flower balls, to hang from chandelier or bracket. These are also made of moss and wire. Bind a handful of moss firmly with wire, shaping it as nearly as possible into a ball about one third the size desired when finished. Leave a loop of wire, into which fasten a strong cord or ribbon, and hang it before filling. Sharpen all the twigs and stems, and place them gracefully and symmetrically until the whole surface is covered. If flowers and vines are used, take care to choose those of as light weight as possible, as it is surprising how very heavy the whole becomes. Use plenty of wire, and bind firmly to avoid an unexpected collapse. All fresh greens or flowers should be put in water sometime before arranging the ball, as they will keep better. When completed, add a ribbon of pale green or of some color in harmony with the general tone of the room. After the flowers have faded, pull them out carefully and hang the moss foundation in cellar or attic for some future time, or refill it with pressed ferns or leaves, as a more constant companion.

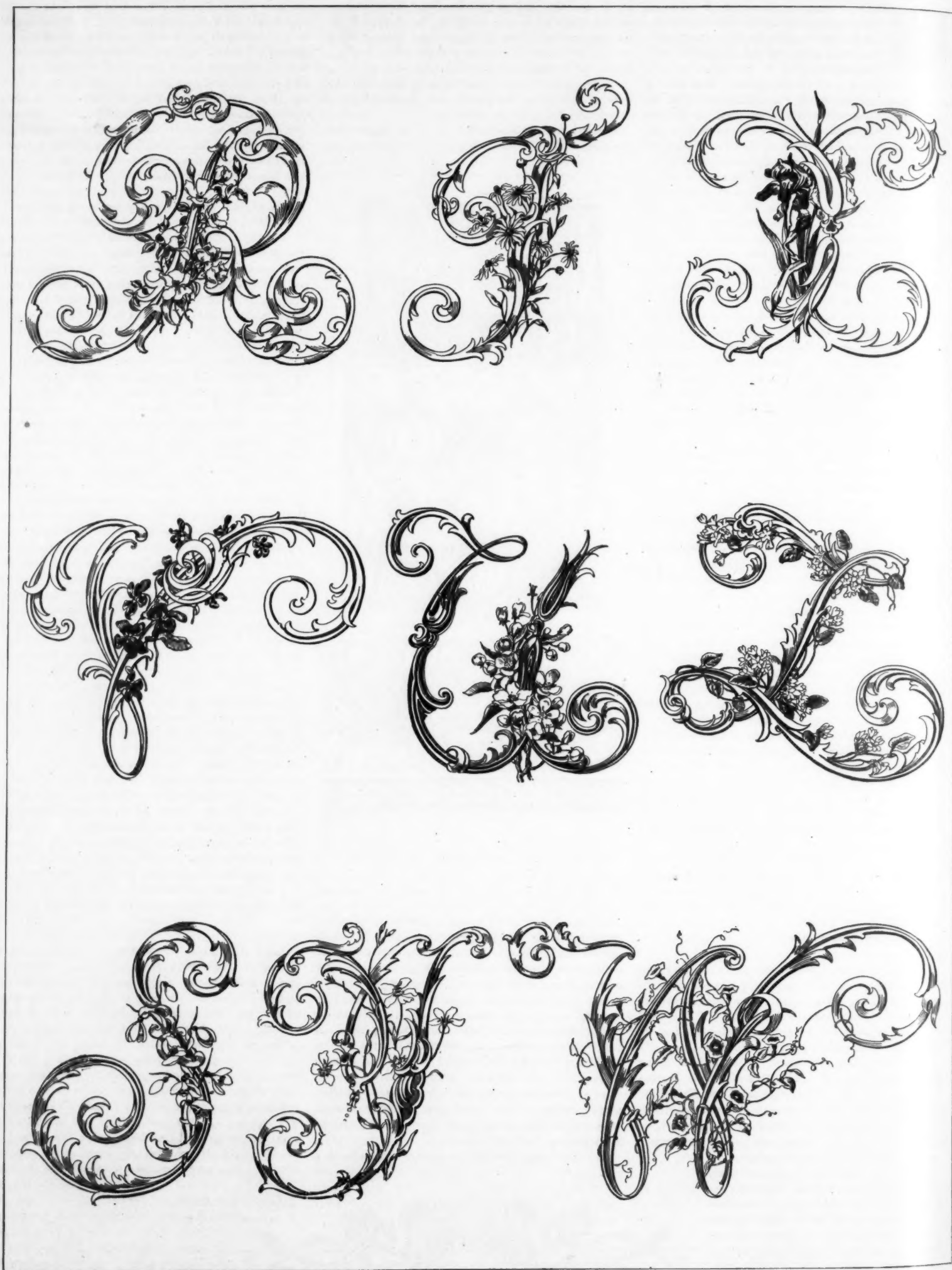
Of course these are but a few of the many uses and ways of beautifying the winter home. A hint is often all that is necessary to stimulate an unsuspected idea.

I will only suggest that above all one keeps continually on the lookout for possible specimens, not forgetting the lovely hydrangea blossoms; their own peculiar pink deepening and becoming richer as life fades, until they dry into a mass of warm brown tones, like some ancient edition of the original.

Then, too, is the garden holly, strong and sturdy, and changing little when gathered except in color. Add to this our well-beloved rose hips, and one cannot complain of a lack of material available to most of us as a means of decoration and enjoyment when shut in from the outer world.

LUCY COMINS.

AMONG the dyes recommended by Mr. William Morris, who, as is well known, has made a specialty of dyeing and weaving, are indigo blue, walnut root or husks for brown and young osier twigs for yellow, all of which give permanent and agreeable tones without mordant. The black produced by first dyeing with indigo and then with walnut he much prefers to the ordinary black produced from logwood. The red dye kermes, which he prefers, especially for wool, and cochineal, which is less permanent and not so good a color, and madder require a mordant. That which he uses is a solution of alum with a little acid in which the stuffs are worked and then hung up to dry. The yellow dye weld also requires the mordant. Cochineal so used gives rather a cold crimson; madder on wool, a deep blood red, somewhat bricky; on cotton and linen, all shades of red; on silk it cannot be used, because it destroys the gloss. Lac dye, prussian blue and all the wood dyes (logwood, Brazil-wood and the like) he discards for various reasons. He points out that the wood reds have faded to fawn color in Renaissance stuffs, while older Gothic stuffs dyed with kermes are still brilliantly red.



CONCLUSION OF THE FLORAL ALPHABET BY LEONARD LESTER.



## CHINA PAINTING.

CHINA DECORATION AS AN INDUSTRY.



SOLELY from the standpoint of a breadwinner, I think no one will dispute the fact that with us the decoration of china is not as yet a brilliant success. But why is it that the really good work that we produce is not, financially speaking, more successful?

The complaint is made, and not without reason, that the public will pay double the price for imported work that they will for that produced here. It is too true that the glamour of a name has its influence with a large majority, who buy their china as they do their other belongings—paying for the fame of the factories whose stamp it bears. But I am speaking of the very best work that we do in comparison with the best imported work. Do we really give the buyers like values? Are our glazes as good, our colors as harmonious, our gold as perfect, our designs as correct as the imported ones? We may often know in our own minds that the principal decoration on some piece that we exhibit is as good as, and sometimes far superior to one of foreign make that has been preferred to it; but have we carried out all the details that to the average layman go to make up the sum total of success (which he has a perfect right to demand), with the same brilliancy and finish?

Go into our exhibitions and the show-rooms of our "Societies of Decorative Art" anywhere throughout the land; the shelves are crowded with work of all grades, and pitiful it is to think of the story of the hopes and anxieties wrought into most of it. For women who do this work for pleasure do not offer it for sale. And still more pitiful is it to see the misuse of abilities. Here is a fine piece of gold work; the raised paste runs in clean, delicate lines, the gilding is faultless; but it frames some wild-eyed divinity, muddy in color and with features and outlines modelled with the same decisive energy that makes the gold work perfection. Then here are flowers, delightfully suggestive in form and color, handled with a breadth and freedom that bespeak the artist in every move, but one impatient of mechanical restraint. She knows her patrons must have gold on the work or it would not sell, so she has applied it with the same reckless freedom that she has her color; and, to say the least, the effect is not pleasing. Here is a group of little court figures that would compare favorably with some of the best foreign work; but evidently the artist's idea of raised gold is that it should be raised to its utmost capacity, and so it is. Huge lumps of various shapes and dimensions accentuate the ornament in the ware, and thick lines meander about in intricate coils. The intention is good, but the execution is lamentable. Another group, equally good, is bare and cold for want of any ornamental accessories whatever. And so it is that in few cases do we find the painting and the surrounding ornamentation in harmony with each other.

This work put on the market naturally comes in competition with the imported stock which fills our stores. The lower grade compares with the printed ware of factories, to which, it must be confessed, much of it is in-

ferior—for printed decoration frankly admits its mechanical origin, and claims no higher distinction—and the better grades of it are often of good design. The best of our home productions challenge comparison with the product of factories whose fires have burned for a hundred years and more, where the best of talent is employed in every department, and every facility at hand to insure success.

The collective exhibits of the Old World factories in the Columbian Exposition should have opened our eyes to the value of trained workers—each in his own specialty. The one who paints those wonderful heads has no need to spend weeks of toil over the intricate borders of gold and enamel that so much enhance the beauty of his work and are in their way quite as important. Either without the other would be wanting. Combined they make a perfect whole, and represent the handicraft of several persons, each master in his own line. And yet every one of us seeks to emulate them all.



MOTIVE FOR CHINA DECORATION.

Now while we have no old established factories, secure under powerful patronage, that can bid the world defiance and work at their leisure—and even if we had, they could give employment to but few of us—we must, as individuals, work out our own salvation, and of first importance is the question of the division of labor.

I submit the proposition: would it not be better for those who have a certain faculty to cultivate that faculty and stick to it?



"PAINTING." MOTIVE FOR CHINA DECORATION BY LEOPOLD DE MONTIGNON.

Many persons who can paint a good figure would gladly pay another to put to it an equally good gold decoration, and in like manner the one who can make

the dainty fretwork of gold and enamels would welcome the chance to secure a flower or face worthy of the sitting. I know a woman of fashion and society who does this; she has dabbled a little in all branches, and had the good sense to perfect herself in that which she can do best. Her gold, enamel, and jewelled work are exquisite, and her table and the gifts she makes are the envy and admiration of her friends. If she were suddenly compelled to earn money, her resource would be to offer her services to those less skilled in her specialties. May not others do the same? Take some one branch, study it out thoroughly, know all its secrets, so as to master each with certainty; train eye and hand to do their work in such a manner as to challenge comparison with the best.

Then there is the matter of ornamental designs. How many of those made are thoroughly practical or true in style? They must be drawn by an expert in such decoration. Let some one who has experience in this work, of an inventive faculty and artistic instinct, and who has studied historic ornament, try the plan of making special designs for private people. There are many amateurs who would pay for such if the drawings were made in a clear and practical manner, and many professionals might well do the same. Such drawings should be made in color and shaded in such a way as to clearly indicate the use of raising and enamels.

There are in all communities many persons of strong individuality who could make a success, if content to accept the plan that nature seems to have marked out for them; and if the right persons could be brought in communication, and work in harmony, what an ideal state might we not come to? C. E. BRADY.

THOSE who have added to their studio furnishings a small gas or coal-oil stove will find that an asbestos plate, such as is used for cooking purposes, placed over the flame so spreads and softens the heat that cups, saucers, and such small articles may be set directly on it to dry. Plates had better have a small still put under to raise them slightly. The glass containing the gold and palettes with dried colors

may be readily and safely softened up in like manner. It does away with the tedious holding above the flame and the motion necessary to prevent breakage.



MOTIVE FOR CHINA DECORATION.

AFTER MARCUS STONE, R. A.

## UNDERGLAZE PAINTING.

## I.—VALUABLE HINTS ON THE OPAQUE METHOD.

GUM-TRAGACANTH and water forms the medium.

The best results in underglaze are obtained with a simple palette.

The intensity of shade depends on the degree of heat to which the decoration is subjected in the last fire or the glazing process.

All underglaze work requires at least two firings.

After many years of experience in the opaque method, I have discarded all colors but the following: White, orange, yellow, claret brown, dark brown, red T, rose pink, matt blue, best blue, best black, french green, and manganese.

The following hints in working the opaque method are of importance: Be careful of a too free use of



STAG. STUDY BY R. VALETTE.

greens, especially those on an oxide-of-chrome basis. They should always be toned with black or claret brown. Green should only be used pure in something requiring a positive green color. Black and white alone will make a dark olive for the background of flowers, and by breaking this combination in places with claret brown a rich result is obtained.

Be careful in the use of yellow or orange; they are both powerful colors, and if used too freely will give a common quality. At the same time, these two colors are the first to be affected by sulphurous gases in the kiln, which destroys them and makes the decoration gray.

The first painting of both flowers and landscape should be very simple. Plenty of white in all shades should be used even where the most intense quality of color is desired. Use black, and white, and dark brown and white for the darker parts; and red T, white, and orange and white for all lighter parts. Lay in the sky with pure white. These are the best combinations for laying in or first painting of both flowers and landscapes. On this groundwork a larger variety of colors can be used in repainting.

All work should have a light appearance before being glazed, in which case a rich quality of color will be obtained.

If colors are used too pure, the decoration will fire too intense or black.

In painting water, never use green, black, and white. Matt blue and yellow will give all the greens required. Green is a hard color to control, and a little more or less fire in glazing will produce different results.

In painting skies, for the lighter parts use a little yellow and white, or red T and white; for grays, matt blue,

red T, and white; for blues, only matt blue. All other colors are risky to use in skies when a light effect is desired. Never make a gray for a sky with black and white; it produces a greenish tint.

In mixing colors, some are stronger than others. Red T for instance is a delicate color. In making a mixture of even quantities of black and white, and red T and white, the red would be destroyed by the black in the firing process.

Red T can be mixed advantageously with yellow, orange, and matt blue only.

Red T fires a light brick red, and to obtain a good result it should not be painted over another color containing black. Such tints should be scraped off the spot where you intend to use the red T. Mix half white first, and when dry give it a second coating of pure red T. Use it heavily; otherwise it will fire out.

Rose pink is even more delicate than red T; it should never be mixed with any other color, except white, and used with the same precaution as red. To warm rose pink, paint over orange and white.

To obtain a good result with these two colors, the palette should be perfectly clean, as also the water used for thinning them. Sulphurous gases will destroy both of these colors.

Manganese should not be mixed with other colors, but only used as a glaze to tone down; a great deal of the gum-tragacanth medium should be used with it.

Be careful not to have too much medium when solid work is required. The colors should only be mixed to a paste with the medium and thinned with water. Only in toning down with pure color it can be used freely.

A scraper is very useful, and should be used continually.

The brushes used in painting should be long, so that they can hold the color freely. Both bristle and sable brushes can be used.

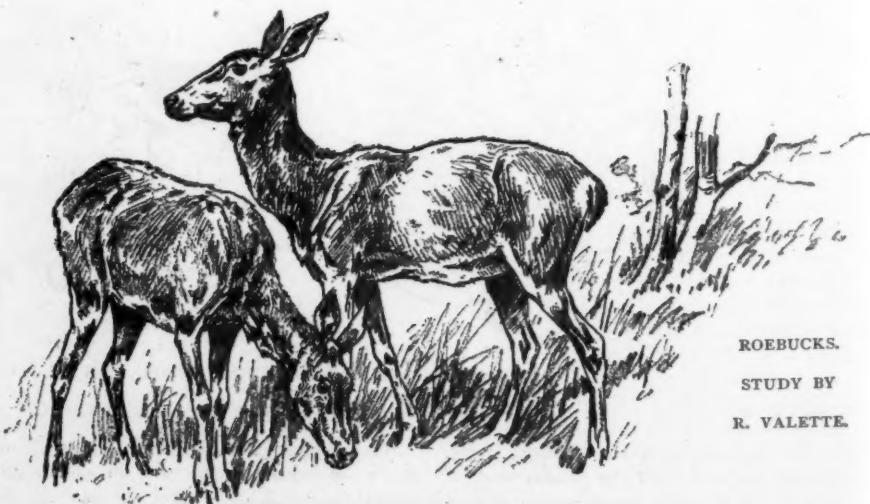
A bold, free, and vigorous handling produces the best result in the firing.

The more you work over and over, the richer will be the color result, always providing you keep away from too pure colors (that is, colors without white). Pure colors should only be used as a glaze with plenty of medium during the process of painting, especially in finishing.

The great advantage in underglaze is that the fire will harmonize almost any combination, providing the slightest judgment in harmony is exercised. Do not, for instance, try to paint blue flowers on a dark brown ground, or pink roses on a pure blue ground.

CHARLES VOLKMAR.

PERHAPS it is not generally known that broken china can be mended and fired together, making the break as strong as any part, and only visible as a crack. A powder is sold for the purpose. It must be made wet and applied to the edges. The pieces are then bound together with asbestos cord, and given a hard fire. Often a costly article can be mended in this manner, and the break may be hidden with a decoration.



ROEBUCKS.

STUDY BY

R. VALETTE.

## LANDSCAPE AND GAME PAINTING.

## IX.

WE have had spring, summer, and autumn effects, and now we will try the first snow; and, contradictory



HEAD OF A STAG. STUDY BY R. VALETTE.

as it may seem, this perhaps has the most sunshine in it of any of the plates already given. The effect in a salt marsh country, as those who are familiar with it know, is most beautiful in the early morning after a first heavy snow fall, with the stretches of white flushed with rosy light, broken with cool shadows and patches of golden brown sedge. In fact, there is no more beautiful coloring anywhere than in this same marsh country during the autumn months, for we see billowy masses of purple and gray and gold, and red browns and greens in most fascinating harmonies. One must live in it to know it; it is not a show got up to order, but depends upon the day, changing every hour.

But so far we have only the foreground. The sky and water should be a greenish blue. Give the whole a thin coat of ivory yellow; work into this with light sky blue and bronze green, growing lighter and warmer at the horizon, where a little violet-of-iron added will make a warm gray fog bank. The water will be blue, but broken with plenty of gray. Do not let it be cold by any means. The ivory yellow and light sky blue, as our readers know, neutralize each other in firing, and make a light gray full of sunshine, provided, of course, that the yellow has not been used too strong. And the effect seems to be better by working into it than if it were mixed with the blue. The blue is intensified when necessary without adding to the yellow.

The sedge can be massed in a little with a warm, brownish gray, to relieve the white goose, but do not meddle with the light detail against the sky. It would be an advantage to give the snow a very thin coat of ivory yellow, just to take off the dead white and "even up" the glaze. Show a bit of sandy shore behind the



low sedge on the right. For this use brown 17 and pearl gray. The birds are painted with gray and white, pearl gray, and a little black.

After a hard firing, strengthen the water a little, if necessary, behind the sedge, which will be put in with grays first, and soft, sunny browns, showing the gray between where it is thick, as the low patches at the right. Give it quite a rosy light at the bottom, where it meets the snow—the blades and strand sometimes take quite a reddish cast. Always keep it soft on the snow and from it. The birds throw cool, gray shadows.

The geese can be worked up with pearl gray, a little black, and brown 17. They are nearly black on the



DECORATIVE MOTIVE FOR A PANEL. BY G. GARCIA.

### THE BROAD "DRESDEN" STYLE.

#### II.—TINTING AND REMOVING COLOR.

If your piece coming from the first firing was not entirely satisfactory, do not be discouraged; success in anything is rarely attained by one's first efforts, but a careful and critical examination of their results will suggest how the defects may be avoided in the future.

To prepare the tinting, proceed as follows: Take sufficient vellum or any other gouache color you may prefer. Grind it thoroughly with turpentine, which allow to evaporate until it is quite thick; then add any good tinting oil, mixing well until the oil is thoroughly incorporated with the color. The success of the tinting will depend largely on the thoroughness of the mixing, to avoid unevenness or roughness of the tint or ground. After mixing with the oil, dilute with turpentine to the proper consistency. Make a pad of cotton, covered with white silk, of a size suitable for the object to be tinted. Wipe the latter clean with a rag dipped in turpentine. Wash a large brush carefully in turpentine—to remove every particle of color that may have been left in it; dip it into a little tinting oil and work it well out on your palette. Charge the brush with the tinting color and spread it evenly over a small surface. Take the pad and pounce this spot carefully. If the color has enough oil you will get a smooth, even surface; if there be too much oil, it will be sticky. Add more oil or more color, as may be necessary. When you find your color working satisfactorily, go over the whole surface, covering your design as well, with the color. Pounce lightly until you get an even distribution of color; then pounce somewhat harder. If the pad does not absorb the oil, but leaves the surface too oily, use another pad, going over the design first until the pad has become moistened; if it be dry it may give a "grainy" surface. Proceed in this manner until you have a perfectly clean, even tint all over the piece. Next wipe perfectly clean any large untinted surface and set the piece aside to dry in some place free from dust. The drying may be hastened by placing the object in an oven; but do not dry too hard, or you will find it troublesome when you come to the removal of the tinting from the design.

When the piece is cool put out on your palette some mixing yellow; mix and dilute

it with clove oil to the consistency of paint. Now paint each flower and leaf of your design carefully with this mixture, seeing that it is not so thin that it will run over the edges. Put a soft rag over the finger, and with it carefully wipe off all this color from the flowers and leaves; the tinting color should come away, leaving the flowers

clean and clear. For small surfaces—stems, for instance—a bit of wood is used instead of the finger; for lines use a brush handle sharpened to a wedge. Remove all this yellow. Do not remove the tinting from the shadows.

Next apply gold to any large surfaces to be decorated, such as handles, being very careful not to injure the tint, as defects can only be repaired by cleaning off and repeating the whole process.

All colors, either the Lacroix or the Royal Worcester, require a hard firing before the working of hard gold over them; otherwise the gold will sink into the surface, and no amount of burnishing will make it bright. After the piece is fired, outline the flowers and foliage with gold, which, for this purpose, is preferable to color; use a fine outlining brush. Raised paste is very effective, but unless it is very well done the flat gold outline is preferable.

The whole surface may be smoothed and softened after the last fire by rubbing it over with very fine emery cloth.

W. H. MILLER.



DECORATIVE MOTIVE. BY G. GARCIA.

back of the head and neck; brownish gray on the back. The wing tips and tail are black. There is one row of white in the tail coverts. The bill and legs are black. The iris is dusky yellow. Let the birds that are flying be little more than gray—not black—and they must be soft on the sky. There should be no harsh outlines.

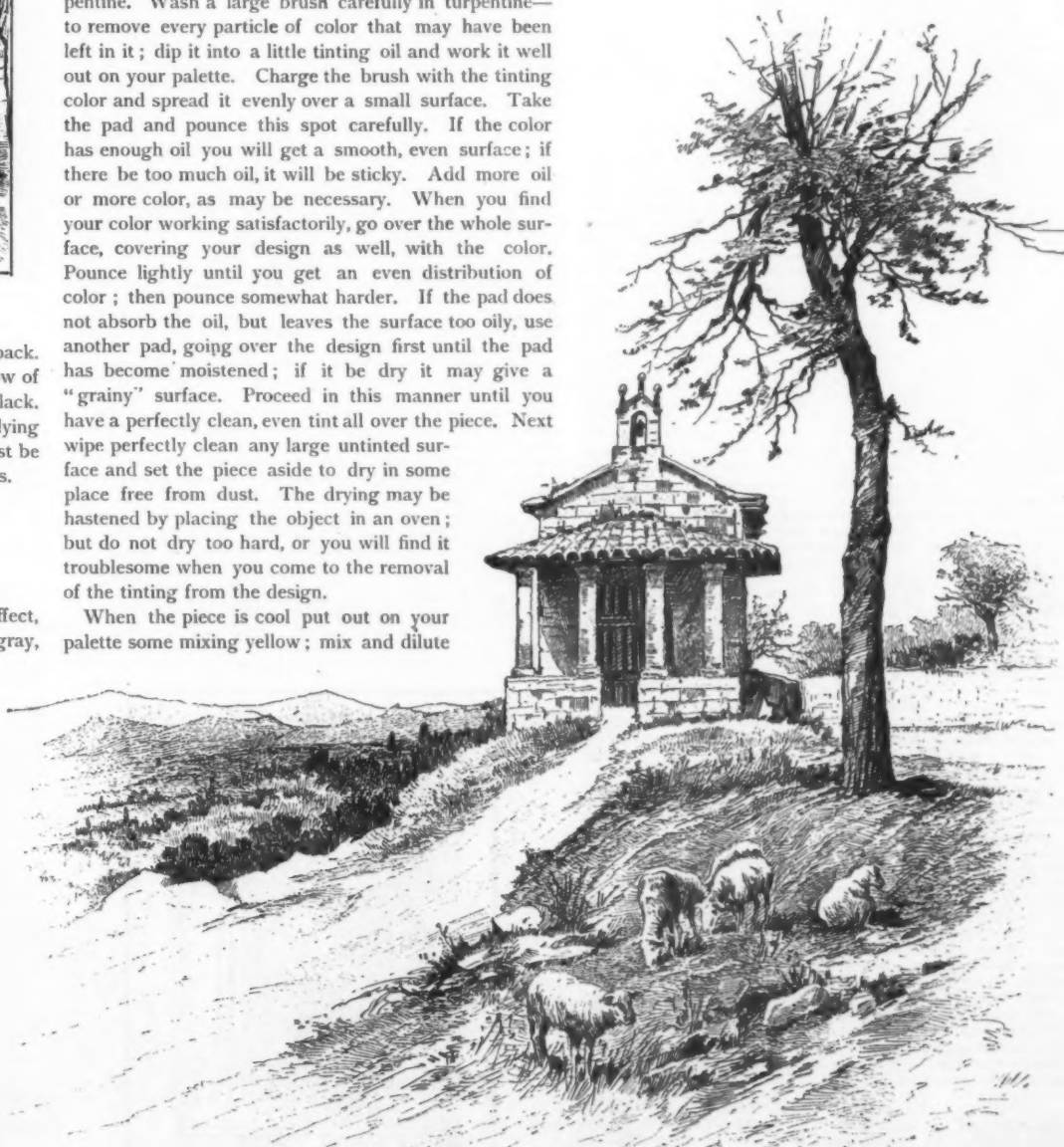
Give the plate a very light firing.

### THE PAINTING OF FISH.

#### FLOUNDERS.

In painting this plate choose a late afternoon effect, with a bit of greenish blue sky running to silver gray, and a low violet fogbank, breaking off into the blue in fleecy clouds full of sunshine. It seems, perhaps, a good deal to get into this small space, but a few well-defined touches will do it. The distant sea-gray blue should have sunny lines of white foam, and the waves should beat high against the gray cliffs. The lighthouse must have a gray shadow down the left side, and some warmth in the light. The rocks below will be gray with warm shadows, and nearer the water may be more of a greenish blue, with touches of warm olive, running into a light sunny brown olive in the foreground, full of dashes of gray reflection from the sky.

For the fish use pearl gray, black and brown 17, making a general tint of brown gray, considerably mottled, with also a hint of olive running all through. The fins should be painted with red brown, brown 17, and pearl gray. The tail needs the same colors, but make the tip darker.



DECORATIVE MOTIVE. BY G. GARCIA.



## NEW PUBLICATIONS.

## THE WOMAN'S BOOK.

COMING out at the holiday time, these two very handsome volumes may be supposed to be simply of temporary interest. Such an impression would be most unjust to the publishers; for, although a suitable gift at any season, "The Woman's Book" is worthy of a permanent place in the library, as a valuable work of reference, apart from its merits as a collection of highly interesting papers by well-known specialists. It is, indeed, a cyclopaedia of such practical information as concerns the modern conditions of home-life, self-support, education, opportunities, and every-day problems. Its preparation must have involved on the part of the editor much intelligent planning, and of its contributors industrious research, while the sympathetic liberality evinced by the publishers in seconding these efforts has left really nothing to be desired.



The principal subjects treated are: "Occupations for Women," "Women in their Business Affairs," "The Principles of House-keeping," "Society and Social Usages," "The Aesthetics of Dress," "Dress from a Practical Standpoint," "The Training of Children," "The Education of Women," "Books and Reading," "The Art of Travel," "The Flower Garden," "House Building," "House Decoration and Furnishing," "Women's Opportunities in Town and Country," and "Woman's Handiwork."

There are four hundred illustrations, including many designs in gold or in colors, in the text, and a variety of full-page plates executed in chromo-lithography, which admirable but much-abused process Messrs. Charles Scribner's Sons know so well how to turn to good account. Especially good is the reproduction of the water-color drawing of the pretty girl, by Albert Lynch, who is arrayed in "A Summer Gown" so simple and artistic that we could wish that it—nor, let us add, the gentle type of beauty it adorns—might never go out of fashion. As usual, whenever a publisher trusts overmuch to the treacherous "half-tone" process, there is one plate to mar the excellence of the illustrations as a whole. Fortunately, in this instance it is an unimportant block introduced into the text to illustrate a woven silk design.

The work as a whole is a remarkable example of clean and clever book-making, and the wide circulation it is destined to attain cannot but have a most wholesome influence among all classes of intelligent women. (Charles Scribner's Sons, 2 vols., \$7.50.)

THE EBB TIDE, A TRIO AND QUARTETTE, by Robert Louis Stevenson and Lloyd Osborne, is a tale of the South Seas, the "trio" being three "beach-combers" stranded in Tahiti; and the same three, with a fourth, a pearl-fisher, form the "quartette." This last-named character is quite different from most of Mr. Stevenson's heroes. The "trio" are of the usual stamp; there is an incompetent college-bred Englishman drifting slowly toward a life of crime; a Yankee sea-captain, who has lost his ship through drunkenness, and a villainous cockney, at first dependent on the other two, but who takes the lead as they progress in wickedness, and, toward the end of the story, stands out as one of the most revolting creatures ever conceived by a novelist's brain. The captain is put in charge of a schooner laden with champagne. The other two ship with him. They determine to steal the vessel and the cargo; but the captain gets drunk on the liquor, they lose their reckoning, and drift on to a coral island not down on the map. Here they find a Mr. Attwater, who has turned pearl fisher and evangelist, and who has dreams of founding a new nation on his six miles of coral reef. The newcomers plot to kill him and seize his hoard of pearls; but Attwater is ready for them. He easily gains over the weakest of the trio, makes the cockney drunk, and anticipates and frustrates the plans of the slow-thinking captain. This man seems to be modelled on the late General Gordon; he is a mixture of fatalistic piety, high principle, and egotism, with great practical ability. To put such a character fairly before the reader displays a power which we had not hitherto suspected in Mr. Stevenson. The novel is a man's story throughout. The only woman in the book—a native Polynesian servant—appears but for a moment, and is of no importance except as bringing out one side of Attwater's character. The tale ends rather abruptly, and seems to require a sequel. (Stone & Kimball, \$1.25.)

THE MANXMAN, by HALL CAINE, is a powerful but gloomy story of the Enoch Arden sort, with complications. There are two heroes, and it is difficult to say which of them is to be supposed to be the Manxman of the title. They are cousins, but one is illegitimate and poor; the other, well born and educated, makes his way to prominence in his native island. They are comrades as boys, and both fall in love with the same young woman, a miller's daughter, as inferior to the one in social station as she is superior to the other. The poor boy emigrates to South Africa, and in six years acquires a fortune at the diamond mines, but is reported dead. His sweetheart and his cousin become over-intimate with one another, but the man declines to marry. The emigrant returns rich and weds her, and now both the others find themselves committed to a life of deception. This becomes unbearable, and in a very dramatic scene the culprit, who has become judge, renounces his honors and his ambition, confesses his fault, and makes such reparation as is possible. The story can hardly be said to be enlivened, but is made the more interesting by curious accounts of Manx superstitions, sectarian theology and morals, and in one of the minor characters—the miller, half hypocrite and half fanatic—we have the converse of Mr. Stevenson's Attwater, a believer in "sinless perfection," who justifies his own mean and revengeful doings, is a fervent preacher, and who goes mad when the course of events shows him the fallacy of his doctrines. The book as a whole is a curious revelation of that hard, narrow, and severe type of Celtic character often mistaken for Teutonic. (D. Appleton & Co., \$1.50.)

THE DIARY OF A BOSTON SCHOOLGIRL, edited by Alice Morse Earle, was written in 1771 by a little Nova Scotian, Anna Green Winslow, who had been sent to Boston for her schooling. She appears to have been a precocious little body, for we find her attending routs—"constitutions" she called them—at twelve, and manifesting grave delight in conversing with

solemn ministers, reading serious books, taking tea at Aunt So-and-So's, dining with smug gentlemen and grim-visaged ladies, knitting wrist-bands, and making "pyes." Setting aside the interest which they should naturally take in learning how their great-great-grandmothers passed their time, the book may teach our young girls a most useful lesson of diligence and industry. The illustrations include a miniature of the young author, a facsimile of her neat handwriting, a "tapestry" with a picture of a Boston wedding in 1756, and portraits of General Joshua Winslow, Ebenezer Storer, and Hannah Green Storer. The quaint cover is of canvas, with lettering in the style of an old "sampler." (Houghton, Mifflin & Co., \$1.25.)

TWO OF A TRADE, by Martha McCullough Williams, celebrates the eventual experience of a would-be novelist in gathering materials for a thrilling romance. Mr. Endymion Weeper believes that the novelist must write as the painter paints, from the living model. Fondly nursing this brilliant idea, he advertises for a golden-haired maiden having a long-lost relative, and for a man above thirty who has been in the South African diamond fields. What follows simply beggars description; although it may be mentioned that Mr. Weeper eventually meets with his fate in the person of a fair divorcee, who also confesses to a fondness for "realism." (J. Selwin Tait & Sons, \$1.)

SAILOR JACK, THE TRADER, by Harry Castlemon, is the sixth and concluding volume of that author's popular war series. The experiences of the Gray boys—Rodney, Jack, and Marcy—will be found as exciting as ever. The effect of the narrative is heightened by picturesque descriptions of guerilla warfare, bushwhacking, refugee and prison life, and of the perils of cotton trading on the Mississippi. The book is illustrated, and has an illuminated cloth binding. (Porter & Coates, Philadelphia, \$1.25.)

A FAMILY DILEMMA, by Lucy C. Lillie, is one of "The Honest Endeavor Library" series. An unsigned novel creates much trouble for two young women who thought themselves heiresses. Eventually, however, a remarkable discovery leads to a singularly happy sequel, in which nearly every one seems to share. (Porter & Coates, Philadelphia, \$1.25.)

## TRAVEL.

GLIMPSES OF UNFAMILIAR JAPAN, by LAFCADIO HEARN, is, all things considered, the most interesting book on Japan since Mr. Percival Lowell's "Soul of the Far East." Mr. Hearn takes as nearly as possible the opposite point of view from Mr. Lowell; he aims to show not what the Japanese character lacks, but what it has. His book may, therefore, be considered as, to some extent, complementary to the other. It is, however, no formal argument, but a series of sketches of travel, observations of manners, descriptions of things seen by a writer with a strong pro-Japanese bias. Of the twenty-seven chapters in Mr. Hearn's two volumes, all but the first five deal with the little-known western coast, and most with the province of Izumo, historically and ethnographically the most interesting part of Japan. It was here, according to the traditions, that the southern conquerors met a tribe which had reached about the same stage of culture as themselves, and made a pact with it. Izumo is still the headquarters of the old, pagan religion. Its pontiff, with whom Mr. Hearn had an interview, is as highly revered as the Emperor, and many of its peculiar customs are of immemorial antiquity. No such interesting and at the same time reliable account of the ancient Shinto religion (which is now again the established religion of Japan) as that which he gives is to be found elsewhere, for it is based on observation as well as reading, and the author avoids the mistake, committed at the outset of their investigations by Mr. Saton, Dr. Griffis, and others, of looking for a regular and logical body of doctrine where it does not exist. But though the chapters on ghost worship and on the ancient shrines of Kitsuki and Yaegaki are the most interesting to the student, the general reader will, perhaps, be more attracted by Mr. Hearn's observations on Japanese gardening, hair-dressing, writing, and miscellaneous popular superstitions, such as those about foxes and badgers, and his stories of dancing-girls, ghosts, and goblins, all of which are new to the English reader. (Houghton, Mifflin & Co., \$4.)

CAVALRY LIFE IN TENT AND FIELD, by Mrs. Orsemus Bronson Boyd, should be mainly regarded as the fitting tribute of a devoted wife to a modest and noble-hearted husband. From any point of view, however, this breezy little volume, teeming as it does with vivid recollections of frontier life, requires no apology for its publication. Many readers, no doubt, will be surprised and shocked to learn of the privations and hardships a soldier's wife once had to endure at our distant army posts. Mrs. Boyd has recorded an experience of seventeen years in Nevada, Arizona, New Mexico, and Texas, which reads almost like the annals of pioneer days, and yet she was happy and contented. In the preface by the author, and in an appendix by Richard Henry Savage, a touching episode in Captain Boyd's West Point career is told. He was long the innocent and patient sufferer for another's cowardly crime. (J. Selwin Tait & Sons.)

DE AMICIS' HOLLAND is one of the most delightful books of travel of recent times, and in Helen Zimmern's translation is worthy of the beautiful setting given to it by the present publishers. As an Italian, De Amicis found Holland a country of new sensations, flat, wind-swept, in continual danger of being drowned by the sea and the rivers; where one sails for days between two narrow lines of green, seeing only now and then the tops of trees and buildings, where the houses lean in all directions as though they were tipsy, where the peasants carry small fortunes in gold jewelry on their persons, where there are

wintry squalls in midsummer, where they blow up ice-dams with artillery, and where a man runs a canal around his house and garden as we would a wall or a fence. It is a country of realism and of happy mediocrity, a land of stubborn courage and of grotesque fancies, like that of "Papa Big-Pipe," who invited all the smokers of Holland to smoke at his funeral. He speaks of the imaginative and didactic character of Dutch poetry, of the realistic and patient art, content to mirror bedrooms and kitchens, cattle and windmills, and contrasts it all with Italian idealism and splendor. Beginning with a general description of the country and its various provinces, he takes us in turn to Rotterdam, with its industry and commerce and gargantuan dinners; to Delft, with its memoirs of William of Orange; to the Hague, with its bourgeois court, its pink villas and its forest, and thence on to Leyden, Amsterdam, the Zuyder Zee, and Groningen.

The two volumes, neatly bound in red, in a design "conveyed" from Mr. Cobden Sanderson, are beautifully printed on heavy paper, and are illustrated by a number of photographs of Dutch scenery taken expressly for this edition. (Porter & Coates, \$5.)



LITTLE JOURNEYS ABROAD, by Mary Bowers Warren, is an entertaining account of trips in search of health to Italy, France, England, Algiers, Germany, and Switzerland. Though a valetudinarian, our author does not fail to find matter with which to interest the reader. The French Guignol, a more refined Punch and Judy, with the wife-beating left out, wins her admiration; she describes a game of golf to perfection, she has witnessed an Italian wedding, and has much to say about baths and mineral springs. The interest is much increased by the numerous illustrations by Mr. George H. Boughton, Mr. E. K. Johnson, Mr. Irving R. Wiles, and other well-known artists. Mr. Boughton's sketches of peasant girls of Dinan, Mr. Drake's "Arab Gentleman," and Mr. Boughton's "Oxford Don" are particularly good, and there are many pretty vignettes of architectural subjects. There is a gorgeous cover design in black and gold, which would be more suitable for a larger book. (Joseph Knight Co., \$2.)

## HOLIDAY PUBLICATIONS.

IT is delightful to welcome such an old friend as the SKETCH BOOK, by Washington Irving, in the tasteful setting given to it by the J. B. Lippincott Company, of Philadelphia, in the two faultlessly printed and artistically bound volumes before us. "Sketch Book of Geoffrey Crayon, Gent."—the original quaint legend reprinted on the title page—takes us back more than half a century, to the days when the brilliant young author was still writing under a nom-de-plume, although there could hardly have been any mystery then as to the identity of the genial satirist, whose delicious "History of New York," by Diedrich Knickerbocker, had ten years before so keenly ridiculed the ancestors of some of the "best" families of Manhattan Island and stirred the wrath of their descendants. About the Sketch Book itself there is nothing "quaint"—it might have been written by Thackeray, a generation later. That there is a wholesome, old-country fragrance about some of the papers—especially the ones on Bracebridge Hall—which are not unsuggestive of Addison and Sir Roger de Coverley, we hardly say does not lessen their modernity nor their Thackerian flavor.

The pleasant feeling of meeting with an old friend, first inspired by the text, is enhanced as we glance at the dainty little wood-engravings, for these embellished a previous edition of the book quite a good many years ago. But what of that! In these degenerate days of sloppy "process" illustration, to come upon such good, honest work of the burin, executed after drawings by men of the stamp of Darley, McEntee, H. P. Gray, Kensett, Colman, Shattuck, and William Hart, is something for which to be grateful. We regret that it was not the fashion for the publishers of former days to give the names of the engravers, as well as the artists, for some of these blocks are really gems of their kind. We may add that the plates show no signs of wear, but lend distinction to the publication. We cordially commend it as a very suitable gift to any person of taste. (2 vols. in case, \$4.)

TALES FROM HANS ANDERSEN come to us, from the press of J. B. Lippincott Company, beautifully printed and substantially bound. The special illustrations, by E. A. Lemann, are very pretty; but some of the head and tail pieces, by older hands, with their strong decorative feeling, make them appear somewhat weak by contrast. The youthful reader, however, for whom the book is intended, will not regard this matter from our critical point of view. He will simply be delighted, as indeed he should be, with such a graceful illustration as that (page 94) showing how "the walking-stick becomes a horse," and will not care a button whether or not "the boy who begs for shelter" (page 142) is too reminiscent of the well-known painting "Love Locked Out." He will plunge deeply into the sweets of the precious pages of "The Storks," "The Nightingale," "Little Ida's Flowers," and the thirteen other tales, which have already delighted the children of nearly two generations, and will think them, as we all have, the best fairy stories ever written. For our own part, we thank the publishers for giving us an excuse to turn to them again, although we must confess that we were disappointed at not finding in the collection that dear little friend of our childhood, "The Ugly Duckling." (\$1.50.)

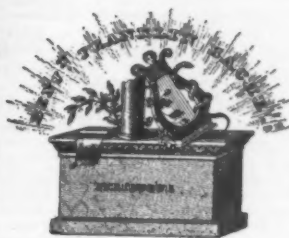
THE MORAN CALENDAR prettily represents the months by appropriate pictures in water-colors, by E. P. Moran—January by a little girl in a red cloak, returning from a winter walk, a holly sprig in her hand; April by a fencing lesson; May by a little girl and her mother starting for church; December by a sleigh-ride, and so on. The calendar is handsomely printed upon heavy paper with scalloped edges, and a cherry-colored ribbon to hang it by. (\$1.50.)—THE EMMETT CALENDAR, by Miss E. G. Emmett, has one picture for every two months, January and February being represented by a young man and a young lady bound skating; March and April by an equestrian; May and June by a young couple enjoying a sail in a yacht;





SOME RARE  
EXAMPLES OF

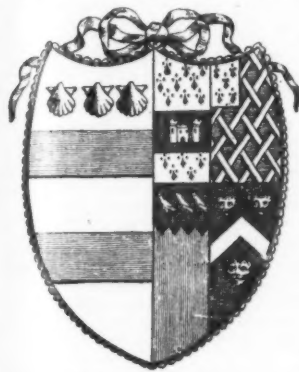
William Henry Hart

COLONIAL  
BOOK-PLATES.

No. 1

September and October, the hunting months, by a young sportsman in a regulation red coat, showing the fox's "brush" to his dogs. (\$1.25.)—A YEAR OF PAPER DOLLS CALENDAR, by E. S. Tucker, will afford the little ones the pleasure of cutting out the dresses, hats, and so forth, of twelve symbolic dolls, and with the aid of a little mucilage dressing each in a costume appropriate to the season. (75 cents.)—The same figures appear all ready dressed in a FROM MONTH TO MONTH CALENDAR, January wearing a pretty ball dress, February a street costume of postman's gray, June a tennis dress, July a patriotic costume of red, white, and blue. (\$1.25.)—THE POLAR BEAR CALENDAR is printed on an umbrella which a big white bear carries to protect himself and his charge, a little girl, from summer's heat or winter's storms; and the OLD WOMAN IN A SHOE CALENDAR bears the days and months hidden where no one would think of looking for them, under the shoe-buckle. (50 cents.) All of these are published by Frederick A. Stokes Co.

CHILDREN OF COLONIAL DAYS contains a number of pretty colored pictures, fac-similes of water-colors by Percy Moran, and stories and verses by Elizabeth S. Tucker, with pen-and-ink borders to the text. They will be attractive to children old enough to appreciate good drawing and bright but delicate coloring. The quaint little lady stepping from her Sedan chair, the little girl listening intently to the story of her grandmother, Miss Prudence learning to spin, Miss Polly's sleigh-ride, the Minuet danced to the music of guitar and spinet, the game of shuttlecock, the little dreamer before the fire, with the accompanying verses and tales, make a very acceptable holiday book. (\$2.00.)—



Lady Broughton

There is given, with a different design on the cover, in TALES AND VERSES OF LONG AGO AND RHYMES AND STORIES OF OLDEN TIMES, the choice being mainly confined to the title. (Frederick A. Stokes & Co. \$1.50 each.)

## POETRY AND VERSE.

THE COLLECTION OF MASTERPIECES issued by Frederick A. Stokes Company is to be praised for the selections so far included, and for the general make-up. The form is a small 16mo; the binding, a special design of violets and white anemones, with a cloth back stamped with gold; the paper is of good quality, the type clear, and the illustrations are pretty vignettes in half tone. Those to Tennyson's "Day Dream" are by St. John Harper; those to Longfellow's "Evangeline," by Charles Howard Johnson. In all respects, the new series promises well. The price of each volume is 75 cents.

A NEW EDITION OF THE COMPLETE POEMS OF WILLIAM CULLEN BRYANT appears in one volume, with a cover design adapted from that of Rossetti's poems. It is further ornamented with a large number of rather indifferent illustrations in half tone, after drawings by Mr. H. C. Edwards. A short biographical sketch by Mr. R. H. Stoddard is prefixed. (F. A. Stokes Co., \$1.25.)

SONGS FROM VAGABONDIA, by Bliss Carman and Richard Hovey, is a little, brown paper-covered volume of rather boyish poetry, which, however, is decidedly preferable to the "decadent" stuff put forward by some other young men. Messrs. Hovey and Carman have but a slender stock of experiences and ideas, they are sometimes at a loss for a rhyme, and quite frequently their rhythm goes limping; but they do not pretend to be wiser or less wise than their years, and therefore much should be forgiven them. They take no thought for the morrow, which is wrong, but natural; and they enjoy simple and wholesome pleasures, which is both natural and right. And some of the songs have an easy lyric flow, and are as pleasing in form as in content. Such are the "Spring Song," "Evening on the Potomac," "Down the Songo," "A Rover's Song," and "A More Ancient Mariner." Others are filled with youthful conceits and affectations, like "Discovery," "The War-Song of Gamelbar," and other would-be martial, buccaneering, and defiant strains. Mr. T. B. Meteyard has designed the lining papers for the tiny volume, and

has put his own portrait and those of the two poets on the cover, in the shadowed part of the moon. There lies, we presume, the Kingdom of Vagabondia. The edition is limited to 750 copies. (Copeland & Day, \$1.00.)

## EX-LIBRIS.

## THE GROlier CLUB EXHIBITION.

A HIGHLY interesting display of American and other book-plates was made at the Grolier Club during October. The occasion brought forth a specially designed note of invitation, beautifully etched, and a catalogue printed in that exquisite manner which marks the publications, both great and small, of this famous society of book-lovers, and giving numerous reproductions of rare book-plates, many of which have already appeared in The Art Amateur. The exhibition itself was admirably arranged, and offered a fair representation of the best collections, although it is to be regretted that credit was not given in the catalogue to those who had so generously contributed to it. The locating of some of the very rare and interesting specimens shown, moreover, would have given an added pleasure to the fraternity of ex-libris collectors.

To the collector, rarity is usually of more importance than anything else. The exhibition contained all the rarities, and, in addition, a collection of the literature of Ex-Libris in English, French, German, and Italian, and a case full of plates from which some of the examples shown were printed. The unique impression of the book-plate of Thomas Dering, engraved by Nathaniel Hurd, and belonging to Mr. George W. Cram, of Norwalk, Conn., was seen; and, among other things that should make the collector's mouth water, were some thirty plates by the Mavericks, father and son; eleven plates by Dawkins; the complete set of five plates by Paul Revere; forty, by Nathaniel Hurd, including two of Thomas Dering, one undated and the one dated 1749 (Williams, of Deerfield, the first undated American book-plate; a copy of the genuine book-plate of William Penn, owned by Mr. Cram, shown alongside of the forgery of the same, lent by Mr. Allen; and that of George Washington, owned by Dr. Charles E. Clarke, of Lynn, Mass. Nearly all of the best collections in the country were represented, including those of Mr. R. C. Lichtenstein, of Boston (a great authority on American book-plates); Mr. E. N. Hewins, of the same city; Mr. George Washington Cram; Dr. Eno, of Saugatuck, Conn.; Dr. Charles E. Clarke; Mr. Charles Dexter Allen, of Hartford; Mr. E. H. Bierstadt, of New York; Mr. W. E. Bailey, of Bridgeport, and Miss Brainerd, of Columbia College. Many of the rare plates of the Mavericks, Hurd, Dawkins, Johnson, Anderson, Trenchard, Turner, and others have been reproduced in The Art Amateur. Among the modern American plates shown were nineteen by C. W. Sherbourne, nine by J. McN. Stauffer, four by George Wharton Edwards, and twenty-four by E. D. French. H. B.

As the subject of book-plates has hardly been considered from the artistic point of view, we may say a few words on that aspect of it. When anything is added to the simple mark of ownership—name, arms or portrait—it is assuredly with the idea of adding beauty; yet we are obliged to say that most of the specimens shown at the Grolier Club are not beautiful. They may be interesting to the antiquarian, but hardly to the art lover. The older American designers were obviously very often hampered by being obliged to make the arms or the man the principal feature of a design, which owed all of whatever beauty it possessed to the decorative accessories. Modern designers often treat name, arms, or motto simply as part of the ornament. But the more distinctively modern style, which may be called the pictorial or the emblematic style, seems to us decidedly preferable. In this, the mark of ownership should be plainly given, and with it, either in combination or separately, some more or less pictorial expression of the owner's character, and especially of his tastes as a reader. To a lover of those early French writers dubbed by Gautier "Les Grotesques," Mr. H. G. Ogden's amusing little black demon may whisper some diabolical suggestion. Groups of books, book-shelves, and the like have been rather overdone, but Mr. Joseph Lewis's plate shows that the designer has only to "go to nature" to secure something new even in that line. How prettily the owner's love of fairy literature has been suggested in Miss Constance O'Brien's book-plate, published in The Art Amateur for September! One need

not copy some old German or English design of no special applicability, like Mr. Henry Irving's plate in black and red, nor appropriate another man's ex-libris, as Mr. Adam Van Allen has that of the brothers de Goncourt, designed by Gavarni. When one happens to live in a handsome or picturesque building, a view of it may make a pleasant and appropriate book-plate, like that of Mr. Philpot, of River House, Hammersmith, shown in The Art Amateur for June. Such a book-plate should be a sort of pictorial epigram, saying much and to the point in little space. It should, therefore, be as nearly as possible confined to line work. But there is no reason why it should not, if the owner desires, be printed like Mr. Irving's effective, if enigmatical design, in more than one color. R. R.

## COLONIAL BOOK-PLATES.

THE plate with the motto "Dictis Factisque Simplex" belongs to the family of Gilpin, and the date is about 1780.

WILLIAM HENRY HART possibly belongs to Pennsylvania; and the date of the plate is about 1800.

JOHN RANDOLPH's plate is in the late Jacobean style. It bears an English address. The owner was a member of the Randolph family of Virginia. It is signed by J. Skinner, of Bath, who made many book-plates in the Jacobean and Chippendale styles. Hardy, in his "Book-plates," gives a list of his productions, but fails to mention the two American plates engraved and signed by Skinner—those of John Randolph and John Parke.

BENJAMIN FRANKLIN BACHE, great-grandson of Benjamin Franklin, born in Monticello, Va., February 7th, 1801; died in New York, November 2d, 1881. He was a noted United States naval surgeon. This handsome plate forms one of the collection of Mr. George Washington Cram, Norwalk, Conn., who is rapidly forming a valuable and extensive collection of early American ex-libris, among which are to be found the most valuable of early Americans—such as the genuine George Washington, William Penn, and all the plates engraved by the patriot, Paul Revere.

JOEL GARDINER. The date 1793 is written in ink. There is every reason to believe that this is a Rhode Island plate, notwithstanding the fact that the arms differ from those used by the Rhode Island Gardiners; but heraldry in this country is far from being accurate, and is not always a safe guide. This plate is from the excellent collection of Mrs. C. H. L. Barker, of Warren, R. I.

E. W. (Sing Sing on Hudson).—Unfortunately the pen drawing of the book-plate you ask us to publish for identification is not suitably drawn for reproduction.

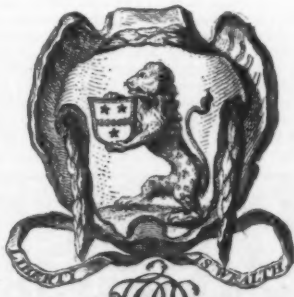
BOOK-PLATE received: O. W. Judd (heraldic), engraved by J. Cullerton, London.

## UNKNOWN PLATES.

INFORMATION is wanted concerning the ownership of book-plates 35, 36, 37. Subscribers desiring the identification of specimens in their collections will please consider themselves at liberty to use our columns for that purpose. Great care will be taken of plates entrusted to us for reproduction, and they will be returned to the owners in as good condition as they reach us. By this means of presenting fac-similes of originals, we are confident that identification of unknown ex-libris will be much easier than by mere descriptions of the plates.



No. 35.



No. 36.



No. 37.



## CHECK LIST OF AMERICAN BOOK-PLATES.

COMPILED BY HENRY BLACKWELL.

[Begun in the May number of The Art Amateur.]

Otis, James.....	Dated 1773.....	Mass.
" Jr.....	1880.....	"
" Jencks Harris.....	1850.....	"
Pace, Henry.....	1765.....	" Hurd.
Page, Francis.....	1703.....	Va.
" Samuel.....	1790.....	"
Paine, Thomas.....	1790.....	N. Y.
Panton, Francis.....	1775.....	"
" Jr.....	1795.....	"
Parke, John.....	1745.....	Va. I. Skinner.
Parker, B.....	1760.....	"
" Benjamin F.....	1820.....	"
" George Phillips.....	1850.....	" varieties.
" Ja.....	1845.....	Mass.
" James.....	1815.....	N. J.
" Samuel.....	1790.....	N. H.
Parkman, John, Boston.....	1825.....	" Russell & Cutter.
Parsons, Gorham.....	1800.....	"
" Olive.....	1800.....	"
" William.....	1800.....	"
Pasley, William.....	1800.....	N. Y. Maverick.
Paulding, J. K.....	1815.....	"
" W.....	1810.....	"
Paxson, Edward.....	1850.....	Penn.
Payson, David.....	Dated 1730.....	Mass.
Pease, Oliver.....	1800.....	Conn.
" Rev. Lewis.....	1800.....	"
Peirson, A. L.....	1815.....	"
Pell, Waldon.....	1850.....	N. Y.
" William F.....	1800.....	"
Pennington, Edward.....	1790.....	Penn. varieties.
" Henry.....	1840.....	"
" Edmund.....	1800.....	"
" Thomas.....	1730.....	"
" William.....	Dated 1793.....	"
Pennington.....	1800.....	"
Pepperell (anon.), Sir Wm.....	1750.....	Maine.
Perkins, T. H.....	1820.....	Mass.
" Thos. Handasyd.....	1820.....	"
Petigru, James Louis.....	1830.....	S. C.
Petrus-Hermit (John Pe- ter Miller).....	1780.....	Penn. varieties.
Phillips, Henry.....	1850.....	"
" Samuel his book.....	Dated 1707.....	Mass.
Phillips Academy.....	1780.....	N. Y.
" Dinwiddie W.....	1800.....	Mass.
" Frederik, Esq.....	1775.....	N. Y.
Philotechnian Library.....	1840.....	Conn. Jas. Perkins, N.Y.
" (Yale College).....	1840.....	"
Phinney, Elihu.....	1850.....	Md. (?)
" Henry Frederick.....	1850.....	"
Pickering, Henry.....	1830.....	Mass.
" John, Jr.....	1830.....	"
" J. A.....	1790.....	N. V. Maverick.
Pierce, William.....	1800.....	Mass.
Pierpont, Charles.....	1800.....	S. Hill.
" John.....	1820.....	Conn.
Pierson, George.....	1795.....	Mass.
Pinfold, Charles.....	1765.....	Barbadoes. varieties.
Pintard, John.....	1810.....	N. Y. Anderson.
" William, Jr.....	1810.....	"
Poe, Francis.....	1850.....	Penn.
Poor, Benjamin.....	1820.....	Mass.
Popham, William.....	1800.....	N. V. Maverick.
Porcelain Library (Har- vard College).....	1803.....	Mass. varieties, Mitch- ell-Smith.
Porter, D. St. Leon.....	1845.....	"
Post.....	1850.....	"
Powell, John H.....	1810.....	Penn.
" Samuel.....	1780.....	"
" Hare.....	1810.....	"
" Philip.....	1810.....	"
Power, James, of King William Co.....	1770.....	Va.
Pownall, Thomas.....	1760.....	England.
Pratt, George W.....	1850.....	N. Y.
Preble.....	1830.....	Mass.
" George Henry.....	1850.....	Maine.
Prescott, William.....	1820.....	Mass.
" H.....	1840.....	" A. & S.
" H.....	1840.....	"
Preston, William Campbell.....	1830.....	Penn.
Price, Benjamin, Esq.....	1740.....	"
" Charles D.....	1830.....	"
" Ezekiel.....	1785.....	Mass.
Pride, Halcott B.....	1810.....	N. Y. Maverick.
Priestley, Joseph.....	1780.....	Penn. Allen, Birming- ham.
".....	1780.....	"
Priestman, William, Arch Street, Phila.....	1800.....	"
Priestman, William, Jr., High Street, Phila.....	1810.....	"
Prime, Samuel (renatus).....	1840.....	N. Y.
Prince, By the name of.....	1850.....	Penn. Wightman.
" Hempstead.....	1850.....	"
" Thomas.....	Dated 1704.....	Penn. Various.
Prioleau, Thomas G.....	1800.....	S. C.
Proctor, Col. Thomas.....	1790.....	Penn.
Protestant Episcopal Soci- ety.....	1770.....	S. C.
Provost, John.....	1800.....	N. Y. Maverick.
" Samuel, Esq., Col.....	1765.....	"
Provost, Samuel.....	1785.....	"
Provost, John.....	1740.....	"
Pruyn, Samuel.....	1740.....	"
Putnam, Aaron, Medford.....	Dated 1787.....	Mass.
Quincey, Josiah.....	1820.....	"
Rand, Edward S.....	1850.....	"
Randolph, John.....	Dated 1742.....	Va. I. Skinner, Bath.
" of Roa- noke.....	1830.....	"
Randolph, John, Jr.....	1780.....	"
" Peyton.....	1815.....	"
" Ryland.....	1760.....	"
Rapelye, George B.....	1850.....	" varieties, Rohun & Co., Lowell.
Raphael, B. T., M.D.....	1840.....	"
Ray, Robert.....	1830.....	"
Rawson, Samuel.....	1850.....	Mass.
Read, Charles.....	1800.....	Penn.
" William.....	1800.....	"
Reed, Catherine P.....	1800.....	"
" Elijah F.....	1800.....	"
Rensen, P. V.....	1850.....	N. Y. varieties.
Rensselaer, P. V.....	1790.....	Mass. (Revvre.)
" Revresco.....	1800.....	N. Y. Maverick.
Reynolds, John.....	1840.....	Penn. varieties.
" Hannah.....	1800.....	"
Rhoades, Julius.....	1840.....	Penn. Hall, Packard & Cushman.
Richards, Mrs. Salley.....	Dated 1794.....	"
Richardson, J. H.....	1800.....	N. Y.
Ricketts, William, Esq.....	1740.....	"
Riddle, J., Circulating Library.....	1780.....	N. Y.
Ringgold, Walter S.....	1830.....	Md.
Robbins, Philemon.....	Dated 1755.....	Conn.
" Thomas.....	1800.....	" varieties.
Roberts, G. C. M., M.D.....	1840.....	Md.
" George C. M.....	1840.....	"



Robertson, Eben.....	1780.....	Va.
Robinson.....	1840.....	N. Y.
" Beverly.....	1840.....	"
" John.....	1840.....	"
" William Duer.....	1850.....	"
Rodgers, John, U. S. Navy.....	1850.....	Md.
Rogers, Calvin.....	1815.....	Mass.
" Fairman.....	1817.....	"
" I. Smyth.....	1850.....	N. Y.
Roosevelt, Isaac.....	1850.....	" Bellard, N. Y.
Ross, Rev. Arthur Adol- phus.....	1830.....	R. I.
Ross, Arthur.....	1850.....	Montreal.
Routh, David.....	Dated 1762.....	"
Roxbury Athenaeum.....	1845.....	Mass.
Royall, Isaac, Esq., of An- tigua.....	1770.....	"
Ruff, Joanna M.....	1790.....	Penn.
Rush, Benjamin.....	1803.....	Mass.
Russell, James.....	1810.....	N. Y.
" Joshua.....	1810.....	" Anderson.
" Thomas.....	1800.....	Mass. Callender.
Rust, Miss Lucy M., Bos- ton.....	Dated 1797.....	"

## TREATMENT OF DESIGNS.

"PUZZLED." BY J. G. BROWN.

AN excellent character study is presented in our color plate, after J. G. Brown, which illustrates picturesquely a type of the American street boy. As the drawing of the figure is so completely carried out in all its details, the copy may be enlarged one third or more if desired.

**OIL COLORS.**—Select a rather fine canvas if an exact copy is to be made, and draw in the figure with charcoal, securing the outlines and general masses of shadow with burnt sienna and turpentine. Before beginning to paint, verify the proportions, so that no unnecessary corrections may be made in the color.

This being accomplished, lay in the background with plenty of pigment, using a flat bristle brush. The colors needed are as follows: for the general tone, bone brown, white, yellow ochre, light red, permanent blue, and ivory black; in the deeper shadows substitute burnt sienna for light red and add to the other colors a little madder lake.

The coat and trousers may now be laid in with a local tone; carefully marking the distinctive forms of light and shade throughout. This "local tone" indicates the general effect of color, the deeper accents of shadow being added later, and also the higher lights. For these we will need the following combination: raw umber, white, yellow ochre, permanent blue and madder lake. Add ivory black in parts, especially in the shadows and high lights. Burnt sienna and bone brown are also used in the deeper shadows. The flesh may be painted after the costume is complete, the cap being laid in first with permanent blue, yellow ochre, raw umber, and madder lake.

Perhaps it will be well to paint the hair now also, and for this use a reddish-brown tone, made with bone brown, burnt sienna, ivory black, yellow ochre, and white, with a little cobalt in the hair tints.

It is particularly important that the flesh should be bright and clear in quality. To secure this we have first painted the values of the surrounding darker tints as above. The colors needed for the face are as follows: White, yellow ochre, vermilion, madder lake, a little cobalt, and raw umber in the lighter parts; add burnt sienna and ivory black in the shadows, omitting vermilion. In the gray half tints, blue and yellow ochre predominate, and less red is used. In the cheeks and lips, also on the bridge of the nose, more madder lake is added to the flesh tone. Some almost pure vermilion is seen in the under lip. The leather strap and box may be painted with the colors given for the hair, but use less red and more raw umber. The hands are carried out with the same flesh coloring given for the face, though more raw umber is used in the local tone. A small sable brush should be employed in finishing the fingers, and care is needed in drawing the blue veins. A little cobalt, yellow ochre, light red, and white qualified with the least touch of raw umber will be useful in painting this part. The shirt and cuffs are laid in with a general tone of warm gray, for which the following colors are combined: white, cobalt, yellow ochre, madder lake, and raw umber, with a little ivory black; in the shadows, add burnt sienna with less white and yellow ochre. Touch in the high lights crisply when all is finished, and indicate the buttons with a very small pointed brush. In painting the foreground in front of the figure, add more blue and white to the background colors already given, and do not forget the bright touch of yellow suggested by the bit of orange peel lying upon the ground. This may be put in with deep cadmium, white, a little vermilion, and raw umber for the local tone. The line of shadow is indicated by a touch of madder lake, cadmium, and ivory black. Care will be needed in both drawing and painting the feet, and the same colors will serve that were used for the cap. Observe the blue gray tone of the lights here, and use cobalt, white, yellow ochre, and light red to secure this effect. Make the shadows of the soles distinct; soften the edges into the background in parts. In finishing, overlook the whole, and complete all the details.

## "THE OLD HOME BY THE ROADSIDE."

**OIL COLORS.**—Make a free-hand drawing in charcoal in the usual manner, beginning with the horizon line, which is here indicated by the top line of the upper stone fence. This once established, the exact slope of the eaves of the houses, lines of lower fence and road, etc., will be easily ascertained. To have these all correctly placed before painting is most important.

The oil colors used are as follows: for the blue sky, mix permanent blue, white, light cadmium, madder lake, and a little ivory black. Paint this in first, and add the clouds while the color is still wet. Use white, yellow ochre, vermilion, and ivory black for the general tone; in the purplish shadows, cobalt, madder lake, a little raw umber, and ivory black; and sometimes a touch of yellow ochre is added to give more warmth.

The green trees are treated thus: for the bright, warm foliage on the left, use antwerp or prussian blue, white, cadmium, raw umber and burnt sienna; add vermilion in the high lights. For the softer tints of the apple tree, with its pink blossoms, use



permanent blue, cadmium, white, madder lake, raw umber and ivory black; add burnt sienna in the shadows. Paint the blossoms at the last with madder lake, yellow ochre, white, raw umber, and a little ivory black. For the tree trunks and branches, use bone brown, yellow ochre, and a little permanent blue (or cobalt), and light red; add in the deeper shadows ivory black and madder lake.

The soft blue grays in the distance are painted with permanent blue, white, madder lake, yellow ochre, and a little ivory black. These same colors will serve for the local tone of the stone wall; add raw umber and burnt sienna in the shadows.

The houses may be painted with bone brown, white, yellow ochre, light red, and permanent blue, for the local tone; add ivory black and madder lake in the shadows. A little cobalt and vermilion may be used with the local tone where bluish half tints occur.

In painting the brilliant greens of the grass and weeds in the middle distance and foreground, use light zinobor green with vermilion, white, a little cadmium, and ivory black; add raw umber and madder lake in the shadows. Burnt sienna may replace vermilion in the stronger touches seen beneath the stones and trough in the immediate foreground. The road, and also the pump, may be painted with the colors given for the houses, but add more yellow ochre and burnt sienna in parts.

In painting the little pool of water, make the lines of the reflection appear less hard and distinct, dragging the local tones across the pointed gable. The colors given for the sky may be repeated here, with the addition of raw umber.

**WATER-COLOR.**—This subject may be carried out either in the transparent or opaque method; if the transparent washes are used, the treatment of the foliage and stone wall will require less detail, a broader, simpler effect being more desirable than is seen in the color plate.

For the inexperienced student we will add that the opaque colors are used with very little water, and more or less in imitation of the oil technique shown in the picture; the same list of colors are given for both methods, with this difference: viz., that Chinese white is added throughout in the opaque method, and is entirely omitted with the transparent touches. The principal objects in the composition, houses, trees, line of road, etc., should be indicated in the drawing with a finely pointed lead-pencil after the usual manner, with very few details. A medium rough paper is used for transparent washes, and for the opaque method any material desired may be employed. The combinations are as follows: for the blue sky, mix cobalt, yellow ochre, a little cadmium, rose madder, and lamp-black. Wash in the clouds with a local tone of light gray, made with yellow ochre, vermilion, sepia, and cobalt; add rose madder and lamp-black in the soft purple tints.

The bright green foliage, and also the grass in the middle distance, are washed in with prussian blue, cadmium, rose madder, and lamp-black; add sepia and burnt sienna in the shadows. The cooler, softer greens behind the houses are painted with cobalt, yellow ochre, rose madder, and lamp-black. For the tree trunks and branches, use sepia, cobalt, yellow ochre, and rose madder; add lamp-black and light red in parts. The houses may be painted with these colors also, but substitute burnt sienna for light red in the deeper shadows.

Wash in a local tone for the roadway and the pump, made from yellow ochre, sepia, lamp-black and light red; add cobalt in the lights, and rose madder in the warmer touches of shadow.

Touch in the chickens lightly, with a small brush; use for them sepia, yellow ochre, cobalt, and rose madder. A little vermilion is also used for the feet, and scarlet combs.

The colors given for the blue sky will serve in painting the water, with the addition of sepia in the shadows. Drag the lights across the reflection of the house, breaking up the sharp outlines of the roof; touch in the shadows of the stones with a fine brush.

Use vermilion for the woman's cap, sepia and antwerp blue for the waist, and yellow ochre, sepia, and rose madder for the skirt.

## TEA-SET IN DRESDEN STYLE.

THE tea-set admits of several treatments. The body can be tinted a light coffee, maize, or salmon color, while the bands may be left white, and the design may be carried out in soft reds, browns, and a little olive. The border may be in lines of gold, or gilded solid and then burnished in lines, or etched in lines of red. Or the bands could be tinted light ivory yellow or very pale deep red brown, with the body celadon, or other color harmonizing, and the design in the same color, outlined with a very dainty line of red; or in gold, etched with red.

## EMBROIDERED STOLE.

THIS design is a conventional treatment of the South American orchid known as the "Dove Orchid," or "Flower of the Holy Ghost." It is intended for a Whitsunday stole—to be worked on red damask or other ecclesiastical silk; in filo-floss, long and short stitch. The petals of the orchid are of a waxy white, somewhat resembling those of the yucca, and should be worked in sheeny white, shading down to pale green. Four shades give sufficient tone. Eight skeins suffice for both sides of the stole. In working the dove, three shades suffice, the fourth being only used for the hollow of the calyx. The stitches in the body of the dove should be as short and close as possible, worked up and down, shaded toward the edges, and below the head. The filo-floss may be split if desired. The eye of the dove should be in red filo-floss. The spots on the petals and on the wings of the dove should be in the same, worked in French knots. The entire flower should be outlined in Japanese gold. The stems should be in Japanese gold, couched with red sewing silk.

The leaves require four shades (eight skeins) of filo-floss, beginning with the deepest shade used in the calyx of the orchid. The two darker shades are used chiefly in the two lower leaves. The leaves should be shaded in parallel veins, like those of the lily-of-the-valley. The cross should be filled in solidly with Japanese gold. The circles around the cross are formed of one or two lines of gold. The small circles marked for gem stones may likewise be worked in silk or gold. The stole is completed by a band of gold, formed of six or more strands, across the end, directly above the fringe, which should be red or gold. Four skeins of Japanese gold suffice for crosses, stems and outlines of leaves and flowers, etc. The gold rays proceeding from the dove may be filled solidly, or outlined, as desired.

## EMBROIDERED TABLE-CENTRE.

THIS table-centre should be made of bleached or unbleached linen, the design being embroidered with linen floss, filo-floss, or embroidery cotton. The whole design may be executed in solid embroidery in one, two, or three colors, in simple outline stitch in one or more colors, or in outline stitch with the rosettes of the border and the leaf work of the corners, etc., shaded in long and short stitch. The most suitable colorings for this design are shades of gold, shades of dull blue, or shades of terra cotta. These three colors may be used together, care being taken to select shades of equal intensity, so as to secure a properly balanced effect. The embroiderer, in transferring the design, should first stretch the linen, carefully observing the direction of the threads of the fabric, and then trace the pattern in the most accurate manner, using a straight edge in drawing the long parallel lines. The table-centre should be finished with an inch and a quarter wide hemstitch.



## CORRESPONDENCE.

## "RESTORING" AN OLD PAINTING.

S. T. P.—In "restoring" an old painting, the cracks and other damaged places are made good by filling them in with a putty made of puttyclay (a very fine whiting and paste) with thin glue or size. Of course this is done after the removal of the old varnish and before the application of the new. If your picture is on canvas, the putty should be made very thin and laid on with a hard brush, and when dry rubbed down smooth and level with the painted surface by means of a cork dipped in water. If the picture is on a panel, the putty should be made stiff, and pressed well into the damaged parts with a pocket knife, care being used to obtain a true and even surface, level with that of the picture. Of course, wherever this putty has been used in the picture, the part will be white, and will therefore have to be painted over; this repainting or touching up requires great skill. If the amateur restorer wants to undertake such a delicate task, he must continually examine the painting, so as to obtain a clever grasp of the manner of technique pursued by the painter, and get the tints as nearly as possible a match to those in the parts of the picture where the stopping is. The tints should be rather lighter than darker than those in the picture, and for amateur work it is best to employ the moist water-color pigments, as those colors can at any future time be easily removed should the touching up done by the novice be required to be taken off and the part repainted by a skilled artist. If oil colors were used this could not be done, and, moreover, they being newer than those in the picture, would have become toned down to match the original ones. A skilful restorer will sometimes color the putty to the tint required, but this mode is not to be recommended for the novice to follow. Indeed, if the picture is a valuable one, it is best to put it into the hands of a professional picture restorer. But be careful whom you employ.

## A MASTERPIECE OF RAPHAEL CRITICISED.

STUDENT.—Your friend is right. The composition of "The Transfiguration," by Raphael, has been criticised for its want of unity. Two pictures are there virtually presented in one frame, and we know that the representation of a scene properly constituting a picture should be one that can all be embraced at one glance. The faulty arrangement is enhanced by the opposition of the lower horizontal mass, formed by the Apostles and those possessed by the devil, to the pyramidal mass of the upper group.

## OIL AND WATER-COLOR PAINTING.

T. S.—(1) Orange is the warmest color in nature. (2) Gamboge and vermilion and lake are very useful in evening effects. (3) Before beginning to paint, your paper (Whatman's is best) should have been "stretched," which is done by soaking it for at least an hour in a basin of clean water. After the superfluous water is taken off (which can be done with a clean towel), the paper is pasted down over the drawing board. The paste and the dampened paper should be perfectly dry before you begin to put your color on. (4) In coloring large surfaces, damp your paper beforehand. Incline your drawing. Color downward from left to right.

H. N.—If you lose a light and cannot regain it satisfactorily by washing or scratching out, then use Chinese white; but avoid this if possible.

H. J.—Thick gum-arabic or water-color varnish is used as a medium for painting in water-colors on varnished wood. Particular care should be used to wash the brush clean when the color is changed.

N. Y.—(1) It is advisable for beginners always to use a canvas that has been at least half primed with paint. It adds to the difficulties to use an absorbent canvas, because the colors sink away so much on this that the labor is greatly increased. Generally canvas is bought ready primed for use, an agreeable gray shade being most common. (2) The background, as a rule, should be rather low in tone and somewhat darker than the principal masses of the figure. It should not be strikingly patterned, nor contain forms which may harshly conflict with the lines of the model, or which may compete in interest with the sitters.

M. C.—The colors used in painting sheep are, for the local tone, white, yellow ochre, raw umber, a little cobalt, light red, and a very little ivory black. In the high lights, a touch of cadmium may be added, while in the deeper shadows burnt sienna is substituted for light red; a little madder lake is also judiciously used in parts.

## PAINTING ON TAPESTRY.

A. S. F.—(1) You must allow, of course, for the colors drying lighter. If you only wet the canvas with water you will see that it becomes darker. (2) We have no objection to the use of oil colors; on burlaps we have seen them applied very effectively for temporary decorations, but that cannot be properly called tapestry painting.

S. P. E.—(1) The mottled look comes from your not having scrubbed the colors well into the canvas. They should really become part of the fabric. They are thin dyes, and are not intended to be applied like pigments in oil paintings. (2) By the steaming process the Grené dyes become absolutely indelible. (3) If you come to New York, go to Douthett's, 186 Fifth Avenue, and you will see there good examples of the sort of work you mention. You can also take lessons there.

## CHINA AND GLASS PAINTING.

A "DEVOTEE" writes: I am going to ask some questions. It is the first time that I have found it necessary, for you usually anticipate my wants. (1) You speak about shading certain colors with their complementary colors. Can you tell me how to find these complementary colors? (2) I have tinted a cup faintly with turquoise blue, and it has faded with scarcely any glaze. Can I remedy it by giving it a thin wash of pure flux, or must I add some of the color? (3) I used some hard gold over color, and it is rubbing off. How can I remedy it?

(1) The complementary of one color is the combination of the other two of the three primary colors, red, blue, and yellow. Thus, blue and yellow produce green; red and green are complementary; they harmonize in contrast; mixed, they make a gray. Red and yellow make orange, which is complementary to blue. Blue and red make purple, which is complementary to yellow. (2) Give the cup a thin coat of color and use considerable flux. Nearly all colors should be fluxed when laid very thinly. (3) There is no remedy but to glaze again. It is possible it was not fired hard enough, or it may be a fault in the gold.

G. S.—The Dresden colors and the Lacroix colors will fire at the same temperature. Certain colors demand a stronger heat than others to develop them; but this is not because they happen to have been made in Paris or in Dresden, but from the nature of their composition. For instance, rose

color requires a stronger heat than either ivory yellow or any of the grays.

"TWO SUBSCRIBERS."—The white ware clocks for decorating advertised by Haynes, Bennett & Co., Baltimore, are about the size you mention—about eight inches high; the hanging clocks are a little higher. There are about twenty different styles announced in their illustrated catalogue, which they will send to you on application, if you mention *The Art Amateur*. The accompanying illustration shows one of the most popular of the shapes, and we have suggested in it a suitable mode of decoration.

S. B. C.—Jewels are tedious to do, but very effective. Pearls must be perfect in shape. Shade quite around the circle with a delicate gray, leaving a reflected light; then on the shadow side make a crescent shape of strong shadow. When this is quite dry, give a delicate touch of yellow brown, and a little one side of the middle, and where the light will strike the sharpest, a tiny touch of white enamel. All these manipulations must be gone through with no matter how small the stone; pearls also take a reflection from any strong color with which they come in contact. Make emeralds with apple and chrome greens. The light and shade must be studied from a stone. There is a gray half light and a strong reflected light, which will need white enamel. A ruby cannot be satisfactorily represented. Deep rich purple is nearest the color. For a sapphire, the light blue and carmine blue of the German colors are very near, and for turquoise, turquoise green and light sky blue. Amethysts range all the way from German blue violet to French violet-of-gold. In gold settings, a few tiny dots and lines of light yellow enamel may be used with good effect.

I. T.—In firing glass of doubtful origin or manufacture, be careful not to injure your kiln. Place a large china plate beneath the glass, so that if the latter does melt, the plate will catch it. Otherwise the melted glass may become welded to the iron bottom of the kiln and remain incorporated with it until chiselled out piecemeal. Decorated with liquid bright gold or silver, glass can be fired in less time than with roman or matt gold, less heat being required.

## SUNDRY QUERIES ANSWERED.

S. F. J.—We believe that there is an excellent field for a clever illustrator of the flora of the United States, and your knowledge of botany would be of great service to you. It is not necessary to employ color if your work is to be reproduced. Read Patty Thum's introductory chapter on "Flower Painting in



CLOCK IN "AVALON" WARE FOR CHINA PAINTING.

Water-Colors" in the present issue of the magazine, which tells how to work in monochrome for wash drawings in "black and white;" but browns for this purpose will be better for you than blacks or grays, because they will contain no trace of blue, which might cause your work to photograph badly, and so affect the reproduction. If you would rather learn to draw flowers in pen-and-ink for publication, then we refer you to Miss Hallowell's article on that subject. This is a very good field for the young illustrator; for there are very few even of our best pen draughtsmen who can draw flowers well in that medium.

H. E. says: "Will you tell me something about the bust of the Agrippa de Gabies, which forms one of your 'Drawing Studies in Progressive Stages'?" Why is it so called, and where is the original?"

The original is the bust of Marcus Agrippa, now in the Louvre Museum. It owes the affix to its name to the fact that it was found at Gabii, near Rome, in 1792. It was formerly in the Borghese collection. It is Roman work.

M. G. writes: "Looking over my file of *The Art Amateur*, I noticed an arrangement for a bedroom which pleases me more than any of the later designs. It is in the issue of February, 1893. After describing the bed, you say: 'A diagram of the staving attached to the headboard will be given if desired.' How can I get it?"

If you will refer to the November issue of the same year, you will find the diagram on page 162.

S. S. B.—At a "swell" dinner at a country house this summer, the floral decorations were all green and white—gigantic wild carrot and maple leaves—and the effect was greatly admired. We read recently of a "green and white dinner" given in London on a much more elaborate scale. Pretty green baskets were filled with Solomon's seal, lilies-of-the-valley, and white roses, and arranged on a green cloth. Green candles in white dishes, bunches of green leaves tied with white ribbons, and white roses in the finger-bowls completed the scheme of color.

H. F.—If you will read the articles in *The Art Amateur*, you will see that wrought-iron work—"Venetian iron work"—is usually called—is not by any means beyond the range of the amateur; it is very simple, and does not necessarily involve much manual labor. No heat and no riveting is required. An outfit can be bought for \$3.50 of Hulbert Bros. & Co., 26 West Twenty-third Street. We shall soon give more designs. In the meanwhile you might write to the firm for their illustrated manual on the subject.

## ART NOTES AND NEWS.

## THE LOAN EXHIBITION OF PORTRAITS.

THE Exhibition of Portraits of Women, for the benefit of the Orthopaedic Hospital and St. John's Guild, will not be open until November 1st, so that our review of the display must be reserved for our next number. We have been able to secure in advance, however, the following list of the pictures exhibited:

Mrs. Astor, Miss E. V. Sloane, wife of Carolus Duran, Portrait, and Mrs. L. Stern, by Carolus Duran; Mrs. H. G. Marquand, Mrs. Wilton Phipps, Mrs. L. L. Manson, Jr., Mrs. H. G. Ward, Portrait of a Lady, and Mrs. Adrian Iselin, by John S. Sargent; Mrs. Webb and Mrs. Elisha Dyer, Jr., by Munzig; Mrs. R. F. Wilson, Mrs. Morton, and Mrs. Lucina Wilmerding, by Bonnat; Mrs. Hamilton Fish Webster, by Chattrain; Mrs. W. H. Vanderbilt, Miss Lelia B. Wilson, and Mrs. R. L. Cutting, by Jules Lefebvre; Dorothy Dene, by Sir Frederick Leighton; Portrait, by Whistler; Mrs. Henry Sloane, Portrait, Mrs. R. L. Cutting, and Mrs. C. C. Baldwin, by Cabanel; Portrait, by Benjamin Constant; Miss Schiff, by Zorn; Miss Grace Wilson, Mrs. Cornelius Vanderbilt, and Mrs. R. L. Cutting, by Madraso; Miss Vanderbilt, by Sir John Millais; Mrs. Ferdinand Blumenthal, by Munkacsy; Mrs. H. V. Newcomb, by Thomas Le Clear; Portrait in Fancy Costume, and Mrs. J. Spencer Morgan, by John W. Alexander; Mrs. Philip S. Van Rensselaer, by Annelli; Mrs. D. C., by G. R. Boulanger; Queen Victoria, by W. Freeman; Mrs. R., Lady V. H., Miss M. G. R., and Portrait by Wyatt Eaton; Mrs. J. H. Warren and "Myself," by M. Gordigiani; Mrs. White, Mrs. Devereaux Emmet, and "Portrait of a Model," by T. W. Dewing; Mrs. Baker, by Dagnan Bouveret; Mrs. George Griswold, Mrs. Philip Van Rensselaer, and Belle Place, by Fagnani; Mrs. James A. Burden, Mary L. Burden, Mrs. W. C. Schermerhorn, Mrs. Buchanan Winthrop, Mrs. W. J. Schieffelin, "Julien Gordon," and Miss Amy Townsend, by Benjamin Porter; Mrs. F. G. V. Hoppin, by Harper Pennington; Two Sisters, by James Sant; Bust of Mrs. Schuyler Van Rensselaer, by Augustus St. Gaudens; Miss Amy Bend, by Chaplin; Mrs. Philip Alexander Ver Planck, Miss C. M. Sedgwick, Mrs. Frederick J. Betts, and Mrs. W. B. Bend, by Inman; Mrs. Richard M. Hunt, Portrait of a Lady, and Mrs. George W. Long, by William M. Hunt; Mrs. Schaus and Mrs. O. D. Munn, by Gustave Jacquet; Miss Trask, Portrait, and Mrs. Frederick N. Goddard, by Eastman Johnson; Mrs. Paul Tuckerman, Portrait, Mrs. Stimson, Miss Stimson, and Mrs. Roderick Terry, by Butler; Madame Mota Raymond, Queen Wilhelmina, Henriette de Bourbon Conty, Portrait of a Lady, Madame Sophie de France, Madame Adelaide de France, Marie Antoinette, as Betty Linley, and Madame Victoire, by J. Wells Champney; Mrs. W. D. Hawley and Mrs. Kenyon Cox, by Kenyon Cox; Charlotte Bulus and Mrs. Sargent, by St. Menim.

Miss Lauterbach and "Self," by Tojetti; Portrait of a Lady, Mrs. William E. Dodge, Group (Mrs. Noyes, Mrs. Torre, and Mrs. Vanderlip), by George A. Baker; Mrs. S. J. Colgate, by Bertier; Two Portraits by Cecilia Beaux; Mrs. Beekman, by Coomans; Portrait of a Lady and Mrs. Schuyler Van Rensselaer, by William A. Coffin; Mrs. Cassatt and Portrait, by Mary A. Cassatt; Mrs. Charles de Kay, by Flagg; Portrait by Henri Gervex; Miss de Wolfe and Mrs. D. Jarvis, by E. Gregory; Miss Post, by Fitz; Louise A. Thorn and Sarah Floyd Jones, by Mrs. Loup; Daughter of the Empire, by Edwin Long; Mrs. Saul Alley, by Marshall; Mrs. E. F. Fitch, by S. F. B. Morse; Miss Hayward, by Edouard Krug; Mrs. William Whitney, by F. D. Millet; Portrait of Miss G., by Metcalf.

Portrait of a Lady and Mr. Adolf Ladenburg, by Rosina Emmett Sherwood; Mrs. James Beekman, by L. Kilbun; Mrs. K. Haas, by G. Max; Mrs. Richard G. White and Hon. Mrs. Eaton, by Thayer; Mrs. Gertrude Cutting, by Le Boeuf; Mrs. Hobart C. Chatfield-Taylor and Mrs. Charles T. Yerkes, by A. Miller-Ury; Mrs. H. Goodwin, by Anna Lee Merritt; Profile, by Launt Thompson; Miss Louise Morgan, by Lena Mills; Mrs. E. F. Fitch, by S. F. B. Morse; A Lady, by Largillière; Mrs. Vanderhorst Moore, by Theaetec; Mrs. Graef, by Von Lenbach; Mrs. C. H. T. Collis, by Waugh; Mrs. John D. Townsend, by Wilson; Mrs. Sidney Webster, by Heinrich Von Angeli; Mrs. Niemcewicz and Mrs. George Codwise, by Ingham; Miss Cameron, by George Hicks; Mrs. Reginald Henshaw, by Robert Gordon Hardie; Princess of Savoy, by Carenghi; Portrait of the Artist, by Georgine Campbell; Mrs. Dillon Oliver, by Leslie Cauldwell; Portrait, by A. Q. Collins; Mrs. H. D. Noyes, by Stone; Miss Beatrix Jones and Mrs. Crowninshield, by S. C. Sears; Miss M. Sterner, by A. E. Sterner; Miss E. Stokes, by Ellis Roberts; the Misses Farmlly, by T. P. Rossiter; Mrs. Fordyce Barker, by Stone; Miss A., Miss H., by Stenger; Mme. Bettini, by Robert Reid; Miss Mary S. Green, by H. Adams; Mrs. Fitzhugh Ludlow, by Carpenter; Madame Tillow, by Joseph Ames; Louise Van Beuren Davis, by Anderson; Mrs. John Bleeker Miller, by Anna Belinska; Mrs. William C. Hall, by Balshoven; Mrs. John A. Robison, by C. L. Elliott.

Among the portraits credited to old masters and painters of later dates are: Wife of Burgomaster Six by Rembrandt; Portrait of a Lady, Mrs. Powis, Mrs. Claypole and Nell Gwynne, by Sir Peter Lely; Mme. de Maintenon, by Mignard; Mrs. Wells and Mrs. Angerstein, by Romney; Angelica and Rosalba Peale, by Charles Wilson Peale; Princess Adelaide of France, by Sir Joshua Reynolds; Peg Woffington, by Russell; Mrs. George Gibbs, Lady Temple, Mrs. George Sullivan, Mrs. Sargent, Mrs. Bingham, Mrs. Murray, and Mrs. Charlotte Bullus, by Stuart; Mrs. George Wright Hawkes, Mrs. John B. Bispham, Mrs. Tilgham, Mrs. Terry, Mrs. Alex. Brown, and Mrs. William Potts Dewees, by Sully; Mrs. O. Wolcott, Elizabeth Wolcott, Mrs. Abraham Brinckerhoff, Mrs. Peter Lanman, Mrs. De Witt Clinton, by Trumbull; Martha Washington, by Joseph Wright; Miss Mary Stares, Mrs. Thaddeus Burr, Mrs. L. Livermore, and Mrs. G. Ver Planck, by Copley; Princess Electress Elizabeth Augusta, of Bavaria (wife of Carl IV.), by G. Demaree; Mlle. Greuze and A Young Girl, by Greuze; Mrs. Gwinn and Lady Almeria Carpenter, by Hoppner; Duchess of Kirkland, by Angelica Kauffman; Lady Scott, by Sir Godfrey Kneller; The Actress at the Duke's, by Sir Edwin Landseer; A Lady, Portrait of a Lady, Lady Charlemont, by Sir Thomas Lawrence; Mary Woltencroft, by Opie; Mrs. Benjamin Goodhue, by Sharpless; Mrs. John Lloyd, Mrs. John Clarkson, Mrs. Mapes, Miss Eliza Clarkson, and Mrs. A. Lloyd Strong, by Waldo; A Royal Child and Marie Antoinette, by Mme. Vigée Le Brun; Portrait of his Mother, by Washington Allston. Among the miniatures shown are Elizabeth Bowdoin, by Malbone; Matilda Hoffman (painter unknown); Wife of Governor Bowdoin, by Malbone; Mrs. R. F. Jones and Miss Beatrix Jones, by Emily D. Taylor; Mrs. Van Rensselaer Cruger, by A. Klissner.

The portraits by old masters lent by Mr. Stanford White are: "Lady and Child," of the Flemish School, "A Spanish Princess," "Daughter of Hugo Grotius," "Margaret D'Orleans, Grand Duchess of Tuscany," "Johanna, Wife of Philip I. of Spain," "Mary Tudor of England," all by painters whose names are unknown.

Other unsigned pictures are:

"Duchess of Parma," by a brother of Vandyck, lent by Mr. W. E. Dodge; Katrina Staats Morris, lent by Mr. Lewis G. Morris; Mrs. Eliza Schmidt, lent by O. E. Schmidt; Mrs. David Clarkson, lent by Mrs. P. King; Mrs. J. C. Wilmerding, lent by Mr. L. K. Wilmerding; "Portrait of a Lady," supposed to be by Baker or Flagg, lent by Mrs. A. S. Stokes.



THE National Academy of Design will hold its thirteenth annual exhibition from December 10th to January 5th. Pictures will be received from Tuesday, November 27th, to Thursday, November 29th, inclusive. Lists must be received by the superintendent before November 20th. Varnishing Day will be on December 7th, from 9 A.M. to 5 P.M. The jury of selection will be: J. Carroll Beckwith, Robert Blum, J. G. Brown, William M. Chase, F. S. Church, Charles C. Curran, Lockwood De Forest, S. J. Guy, James M. Hart, Thomas Hovenden, George Inness, Jr., Francis C. Jones, H. Bolton Jones, Will H. Low, C. Morgan McIlhenny, George W. Maynard, H. Siddons Mowbray, Arthur Parton, Frederic P. Vinton, and Olin L. Warner. The hanging committee are Frederic P. Vinton, Will H. Low, and George Inness, Jr.

THE New York Water-Color Club will hold its sixth annual exhibition of water-colors and pastels in December, at the galleries of The American Fine Arts Society. Pictures will be received up to November 20th.

THE Pennsylvania Academy of Fine Arts exhibition will open December 17th, and close February 23d. It will not be limited to painting, sculpture, drawing, engraving, and etching, but will include wood and stone-carving, stained glass, tapestry, and all other kinds of industrial art work.

The Temple trust fund yields an annual income of \$1800 for the purchase of works of art, and for the issue of medals to artists. The competition is open to all American artists. Two gold medals may be awarded for the best two pictures painted in oil, without regard to subject, but the jury will withhold one or both medals if the pictures offered are not considered of sufficient merit. The Walter Lippincott prize of \$300, which carries with it an option on the part of the founder to purchase the painting chosen, will be awarded for the second time this year.

The Mary Smith prize of \$100 is given for the best picture painted by a woman.

The gold medal of the Pennsylvania Academy of Fine Arts, founded in 1833 by John H. Converse, will be awarded at the discretion of the board of directors, in recognition of high achievement in their profession to American painters and sculptors who may be exhibitors at the Academy or represented in the permanent collection, or who for eminent services in the cause of art or to the Academy have merited the distinction.

The jury will be composed of the Philadelphia artists, Thomas Hovenden, William T. Richards, Robert W. Vonnoh, Carl Newman, John Lambert, Jr., A. Stirling Calder, Charles Gaffey, Frank Benson and Joseph De Camp, of Boston; and George H. Bogert, Charles Melville Dewey, W. Sergeant Kendall, Theodore Robinson, J. H. Twachtman, and J. Alden Weir, of New York.

THE Art Club of Philadelphia will hold its sixth annual exhibition from November 10th to December 10th. Works will be received from November 7th to 10th inclusive. Two gold medals will be awarded, one for painting and one for sculpture.

Mr. HENRY W. RANGER informs us that he will take a limited number of pupils (no beginners) this winter, and will receive applications at his studio, 157 East Forty-seventh Street.

THE BROOKLYN ART SCHOOL of the Brooklyn Art Association will have for instructors for the coming term: For the painting classes, William M. Chase; life and composition, Walter Shirlaw; modelling and sculpture, J. Massey Rhind; drawing from the cast, Joseph H. Boston; perspective, Elizabeth R. Coffin. The usual exhibition of the summer work of pupils at Shinnecock Hills and the Catskills is held too late for us to notice this month.

THE Cowles Art School, of Boston, begins its eleventh year with full classes. The instructors include Ross Turner, Ernest L. Major, Joseph de Camp, George Brewster, William J. Kaula, Henry B. Pennell, W. E. Burbank, Annie E. Riddell, and F. M. Cowles.

THE art schools of the Boston Museum of Fine Arts have the following staff of instructors: Drawing from the cast, Philip Hale, and Miss M. B. Hazelton, assistant; drawing and painting from the head, the draped model and still life, E. C. Tarbell; drawing and painting from the nude, F. W. Benson; decorative design, Mrs. William Stone; modelling, B. L. Pratt, pupil of St. Gaudens; artistic anatomy, Dr. George H. Monks; perspective, Anson K. Cross. The lectures on art subjects, omitted last year, will be renewed in 1894-95.

MR. LOUIS KRONBERG, of Boston, who has won the Longfellow scholarship, now has the privilege of returning to Paris for another three years' study.

THE Philadelphia School of Design for Women opens its fall term with nearly two hundred pupils, whose average age is seventeen years. We are sorry to notice that the teaching of wood-engraving has been given up.

It is somewhat novel to read a protest against the exclusion of male students from an art school for women. Yet we find the following in the new circular of the Art Institute of Chicago concerning certain women's schools of design in the East: "Why men are excluded from these schools does not appear, since the training for women and for men in this profession is precisely similar. It is doubtless true that one of the most valuable offices of American art schools at present is to contribute to the solution of the problem of women's occupations. The Art Institute, however, recognizes no reason why men should not be admitted to the department of decorative designing, but wishes it distinctly understood that the course is precisely similar in aim and scope to the schools of design in New York and Philadelphia. The actual proportions of men and women may be ascertained by the catalogues. Last year there were sixty-one women and seventy men."

AFTER each occupying for many years a suite of rooms in separate business buildings, the Chicago Society of Artists and the Architectural Sketch Club have joined forces to have a home of their own, under the name of The Art Club. They have leased for a term of years the Blair residence on Michigan Avenue and Peck Court, a roomy, old-fashioned brick house, with a barn, which it is proposed to convert into a sculptor's workshop, and an attic, which will be transformed into sky-lighted studios. Whether the barn shall be connected with the house by a gallery or cloister, which will give wall space for the hanging of black and white, or whether it will be more desirable to roof over the entire court into one large exhibition room, is still a moot point, for the artists only moved in on October 20th with an informal housewarming, and there still remains much to do. At all events, they have already spacious club-rooms, several studios upstairs, most of which are already engaged, and a gallery where the Ladies' Ceramic Association are now holding a small exhibition.

MRS. S. S. FRACKELTON and Mrs. Deen Gardner have taken a studio together in New York, and will give lessons in china painting during the winter.

OUR esteemed contributor, Mr. Charles Volkmar, can no longer be induced to take private pupils in underglaze painting, but Mrs. W. H. Miller informs us that he has promised to give a course of lessons at her school, 347 Fifth Avenue. Under the tuition of such an expert, and with the Wynne's special kiln for firing underglaze work at their services, there ought to be some good work done in New York in this specialty by amateurs during the coming season.

MR. WILLIAM ROCKEFELLER has brought from Paris a number of remarkably handsome Hispano-Moresque plaques, which he is to hang at "Rockwood," his fine place near Tarrytown-on-the-Hudson.

SARONY'S LIVING PICTURES, a quarterly publication issued by Chasmar & Co. (34 Union Square), at \$1 a year, is an

attractive collection of "half-tone" process reproductions of works in monochrome and color from the human figure more or less draped by the veteran New York photographer and artist. "The Nymph of the Lake," "The Wave," and "Psyche" are particularly good.

#### HER "BEAUTIFULLY FORMED LIMBS."

THE following communication, modestly headed "Another American Triumph Abroad," was recently sent to a contemporary with a request that it be published:

"Among the many victories just now being won by American pluck or skill abroad, it may be interesting to notice the fact that an American girl has received the distinction of having been selected by the Art Club of Paris as possessing the most beautifully formed limbs of any woman in Paris, and she has just received a letter from the secretary of the society inviting her to be in Paris within three months to sit for the prize picture of the society. The young lady is Miss Grace Matson, of 233 Sackman Street, Brooklyn."

#### A USEFUL DEVICE FOR EMBROIDERERS.

IN the October "Talk on Embroidery" in The Art Amateur, the worker was advised to take all possible precaution for preserving the freshness of filo-floss. Since the publication of that article, the writer's attention has been called to a silk-holder which the Brainerd & Armstrong Silk Co. have patented within the last few months, and now use in putting up their silks. This little device is a folded paper, so arranged that it covers almost the entire skein. When the looped ends, which are left free, are cut, the threads can be drawn out singly as needed, leaving the others undisturbed. Silks are often damaged in stores before they come into the worker's hands. This will be far less likely to occur when the skeins are so protected. Amateur workers, who are sure to find filo-floss difficult to manage, and those who do not finish a piece of embroidery in several months—so giving the silks a chance to become roughened—will find the new "holder" a great advantage.

#### OIL PAINTING WITHOUT OIL.

OIL painting without the use of oil or turpentine is a decided novelty and one that promises to be very popular. It is done by means of the "Moist Oleo Colors," which are put up in little glass jars, with screw tops, by their inventors, Messrs. A. Sartorius & Co. The colors may be used for either aquarelle or oil painting, i.e., in oil-painting manner; for water is the only medium required. After a picture is painted in the oil method, however, "oleo varnish" is applied. No varnish is needed in painting in the water-color style, but the spraying on of a little of the "oleo varnish" is recommended in some cases. We have tested the colors, and find them remarkably good and very pleasant to handle. Persons who are in the habit of using the Japanese sketching boxes will find it economical to replenish the pans from these bottles of "Moist Oleo Colors," which hold a great deal of pigment in compact form.

#### DRAWING DIRECTLY ON GLASS AND CHINA.

A RECENT discovery which may revolutionize the industries of engraving and designing on glass, porcelain, and pottery is noted by The Jeweller's Circular. It was made by M. Charles Margot, of Geneva, who has found that aluminum possesses the singular property of leaving on glass, and on most articles having silica as a basis, a metallic deposit, especially when the metal is used as pencil. The surface to be treated must be moist, but even breathing on it is sufficient to produce the most intricate designs, which no amount of washing, soaking, or friction will cause to disappear again. The aluminum will attach itself to the surface of glass and porcelain in such a manner as to produce an even and perfect design, of metallic appearance, and so thick is the coating of the metal that when glass thus treated is held to the light the design itself appears quite opaque. The metallic design can be polished, and the effect thus obtained is very beautiful.

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the fifteen numbers will be. On the third page of this issue, we give some idea of the ground that will be covered during the coming year. Any further information that may be required we will cheerfully answer by letter.

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